First Edition of 1000 Copies.

# Elite Guitar Instructor.

BY

## Arling Shaeffer

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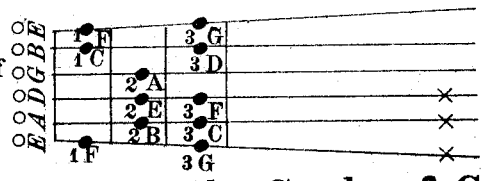
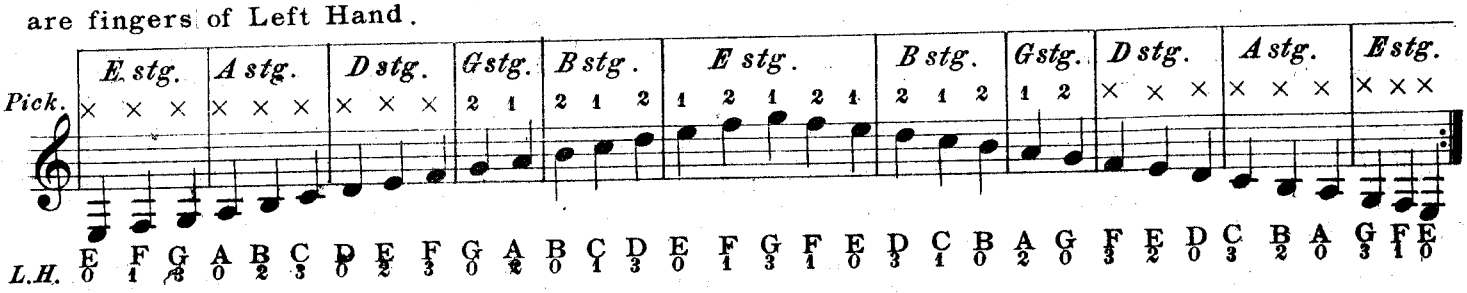
Diagram shows first three frets of the fingerboard of the Guitar.

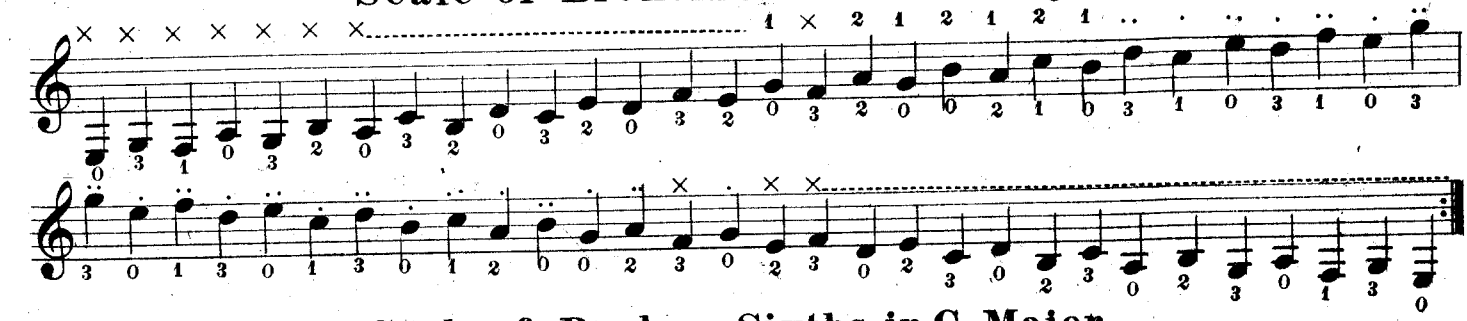



## Diagram showing the Scale of C Major.

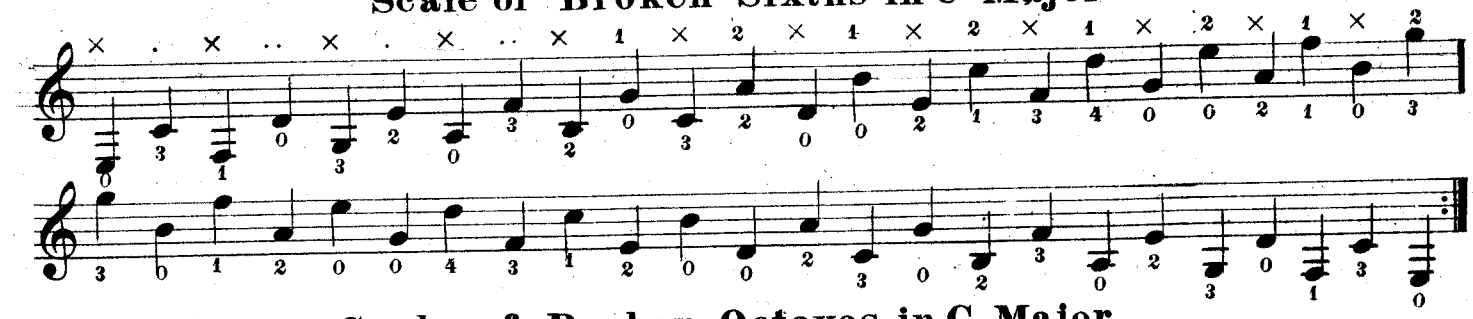
The × and figures above all notes are to indicate fingers to pick with right hand. Figures below are fingers of Left Hand.



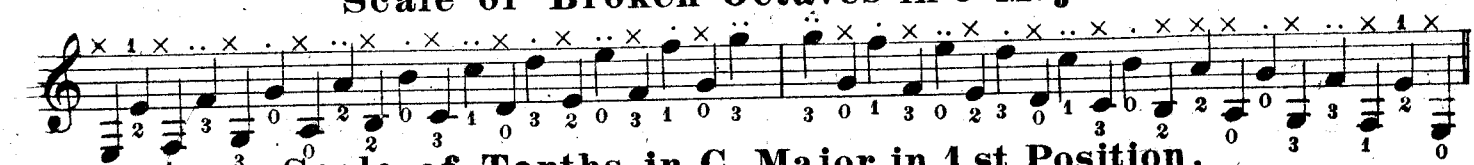

## Scale of Broken Thirds in C Major.



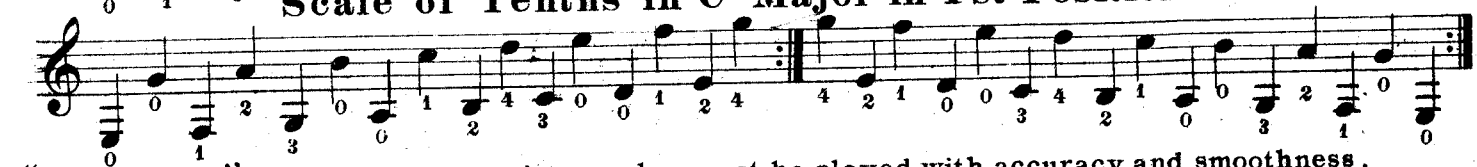
## Scale of Broken Sixths in C Major



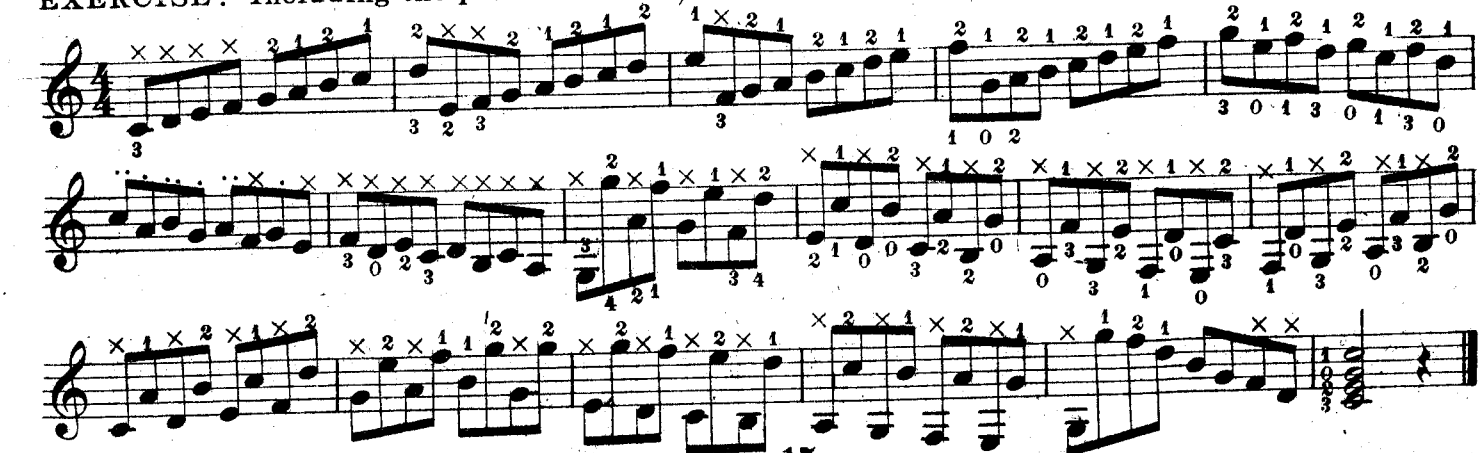
## Scale of Broken Octaves in C Major.



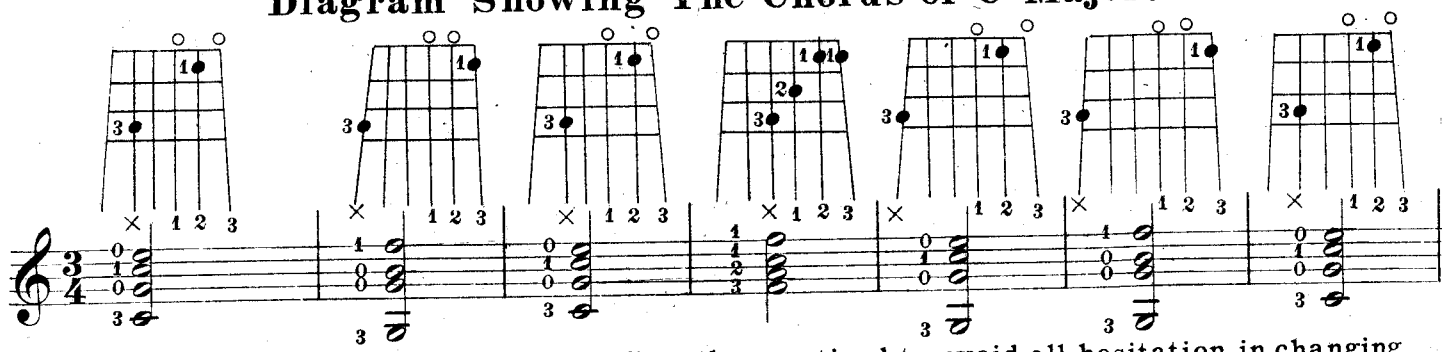
## Scale of Tenths in C Major in 1st Position.



"EXERCISE." Including the previous scales, must be played with accuracy and smoothness.



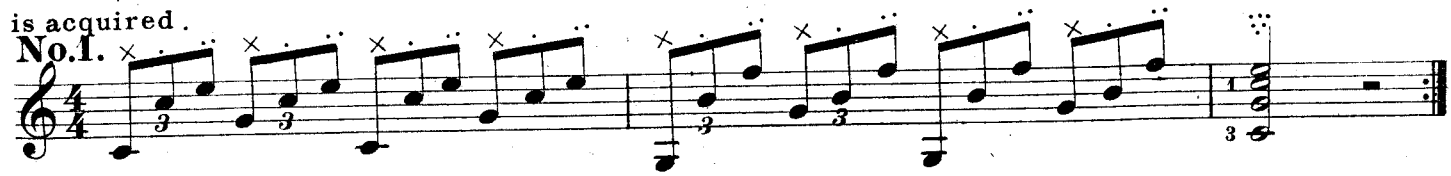
## Diagram Showing The Chords of C Major.



(Notice.) The above chords should be sufficently practiced to avoid all hesitation in changing the fingers of the left hand from one chord to another.

The following Exercises are intended to perfect the execution of both hands in Chords of C Major, and should be diligently practiced, first very slowly, then accelerate by degrees until smoothness is acquired.

**No.1.**



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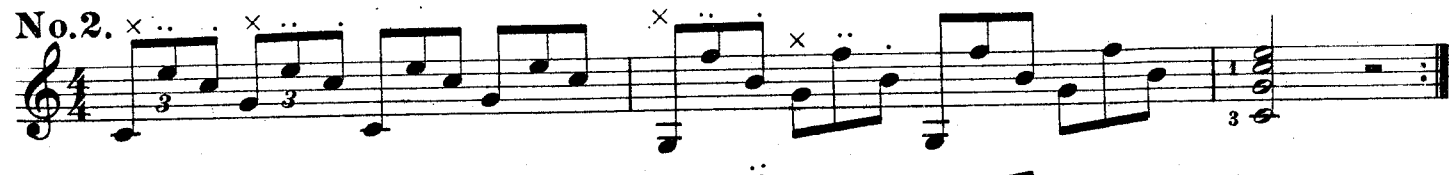

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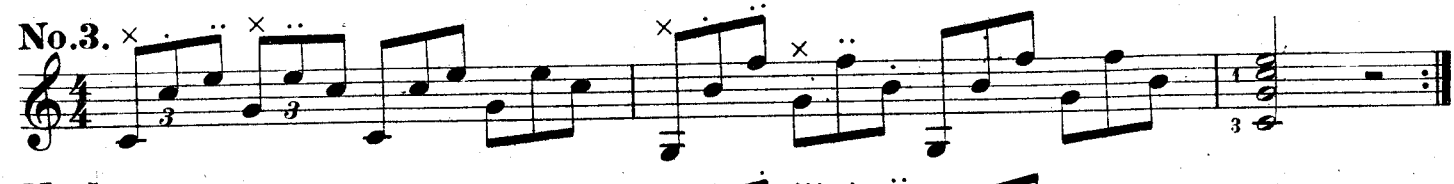

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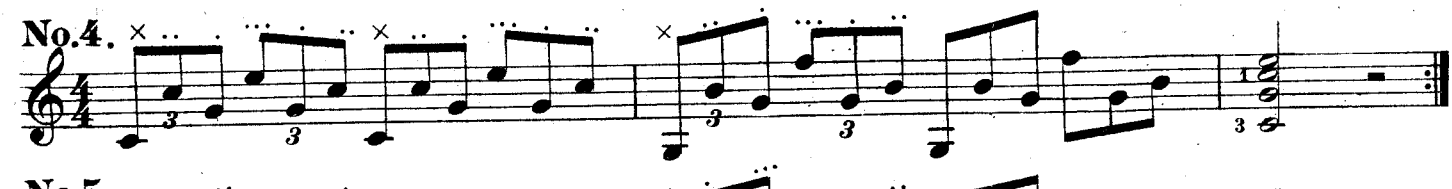

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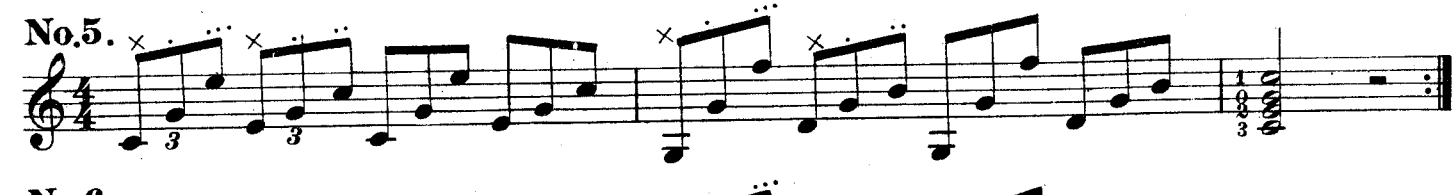

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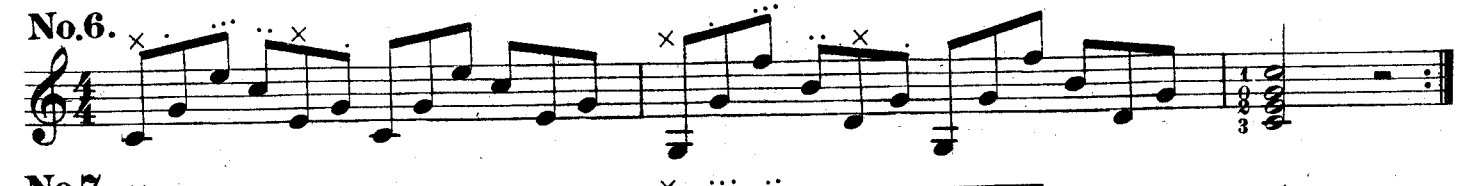

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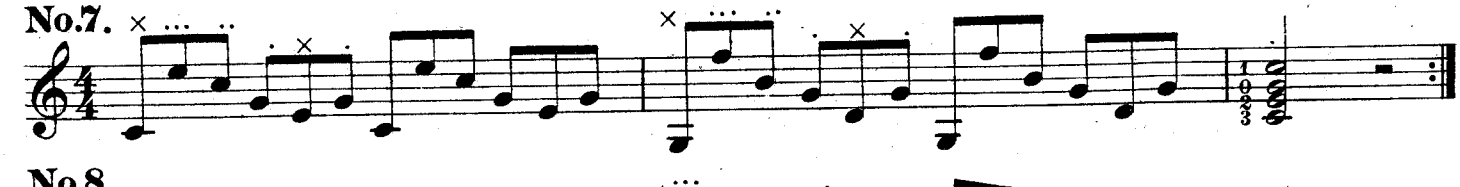

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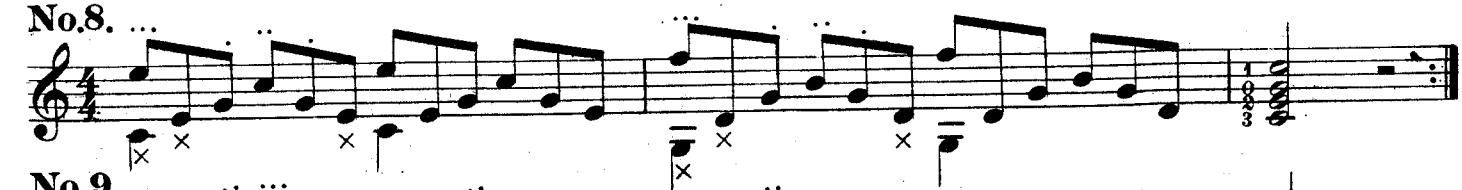

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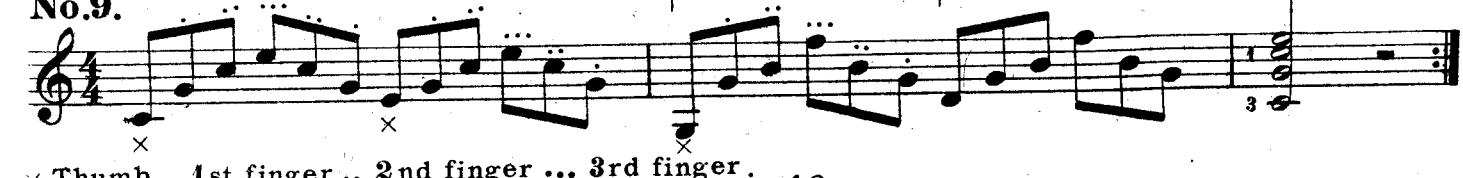
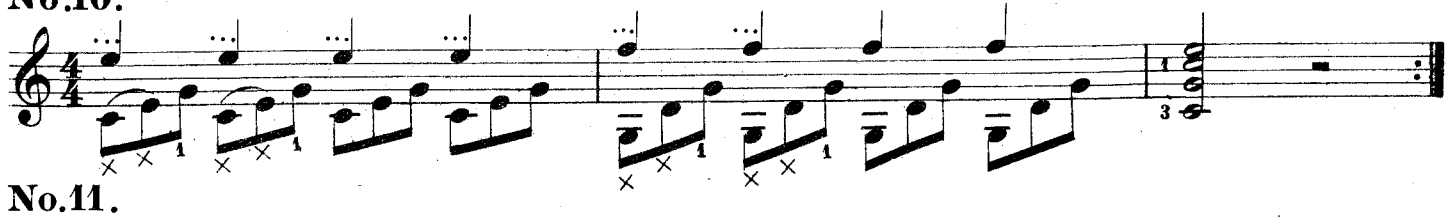


× Thumb. . 1st finger .. 2nd finger ... 3rd finger.

No.10.



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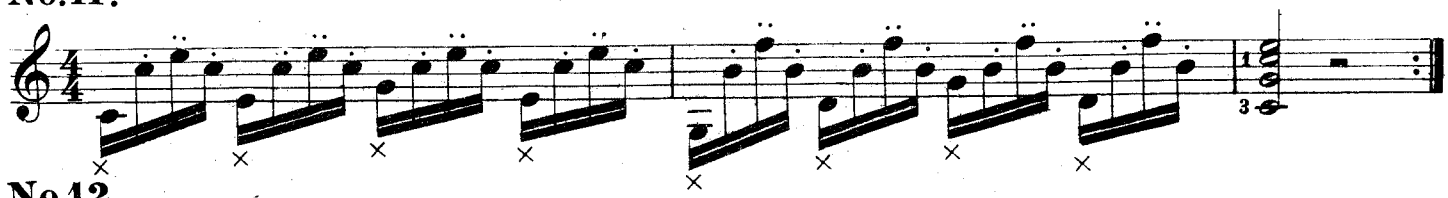

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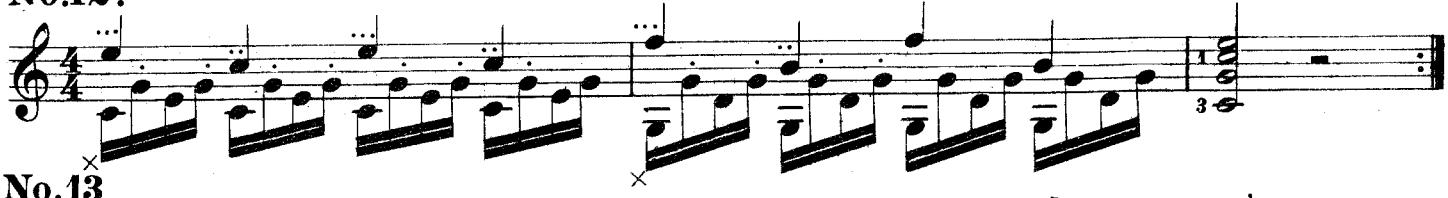

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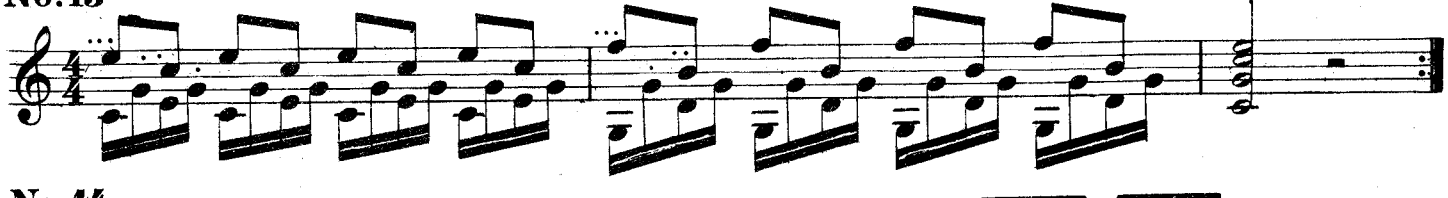

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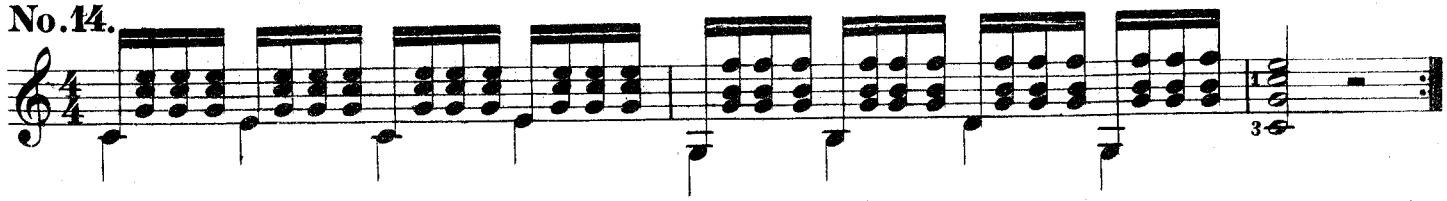

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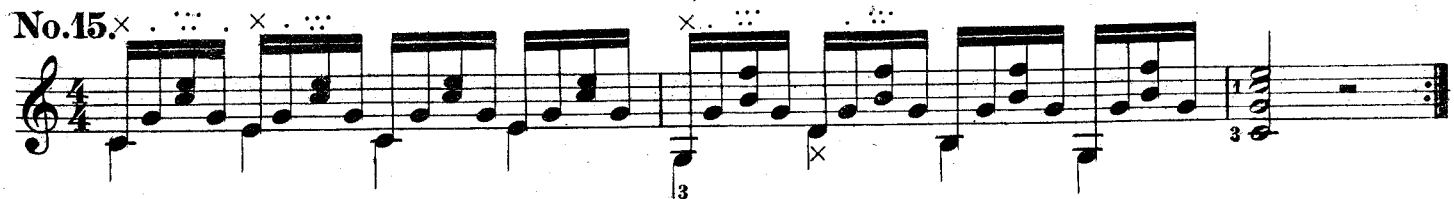

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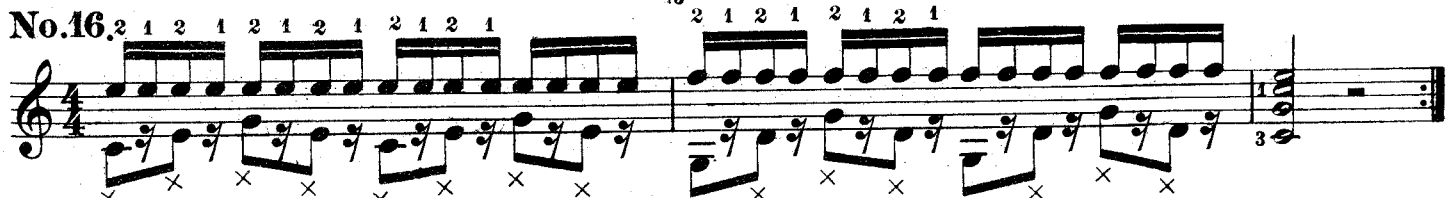

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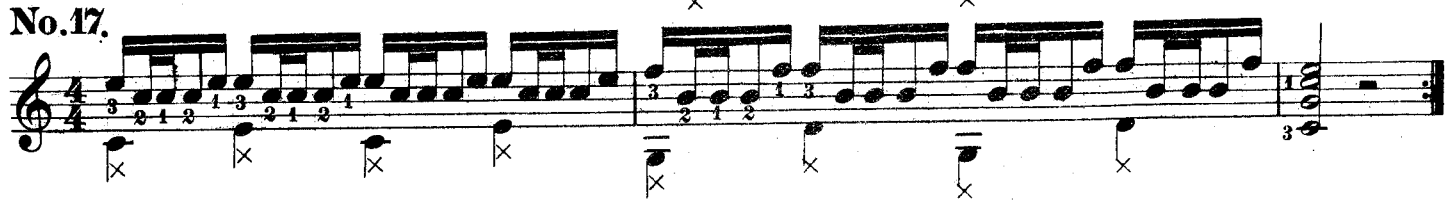

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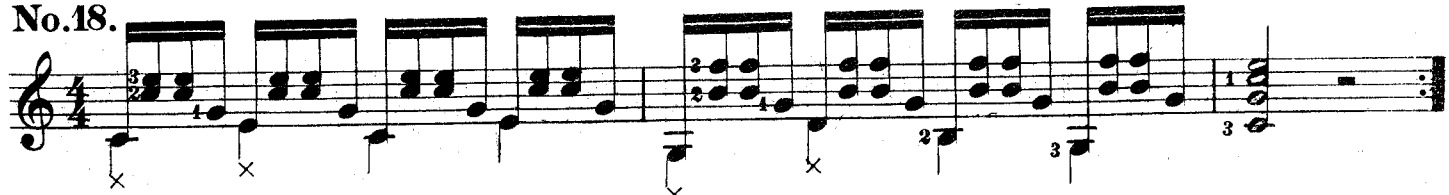

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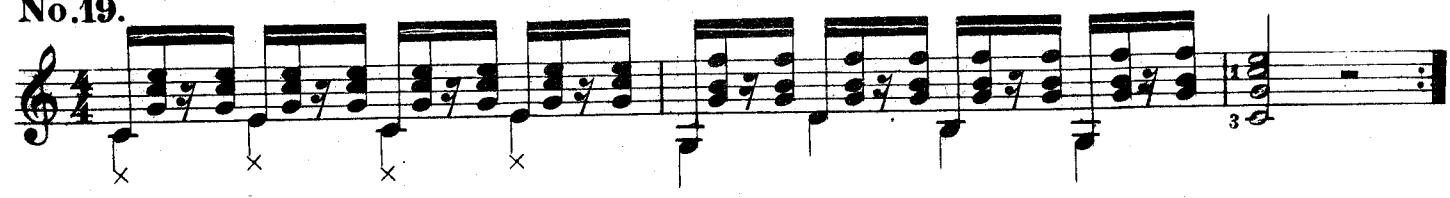

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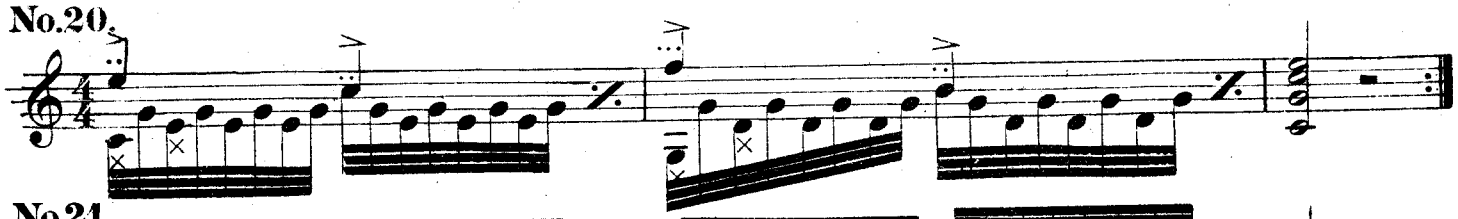

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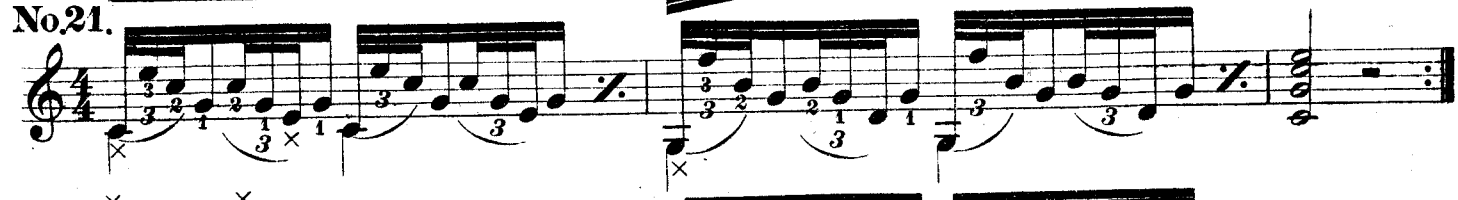

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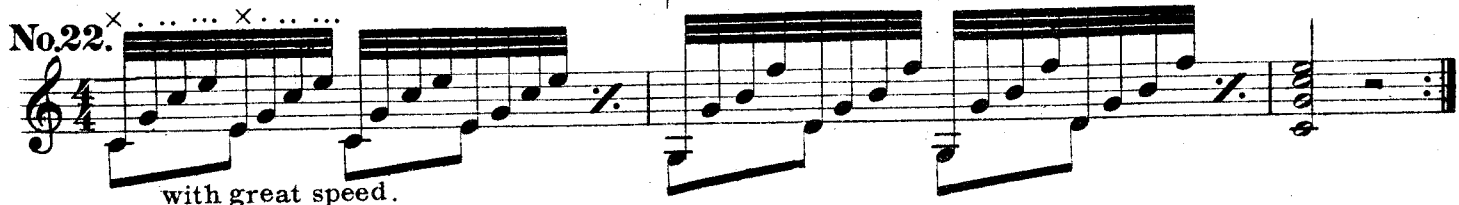
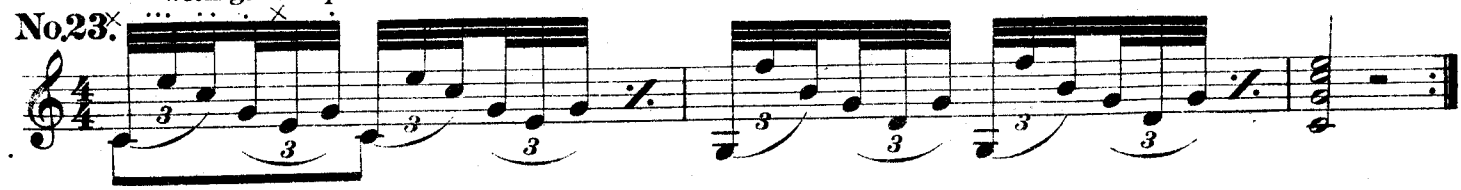
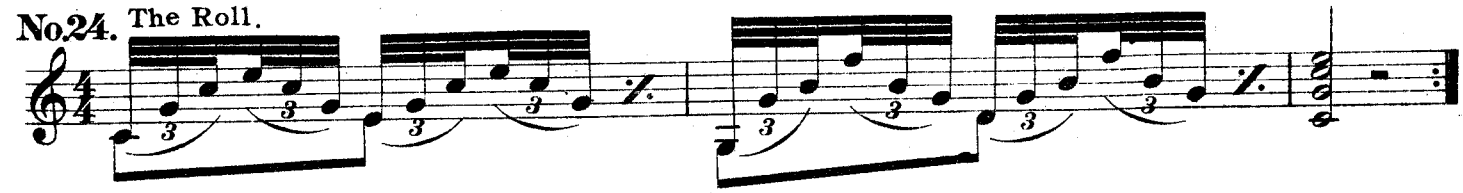


with great speed.

No.23.



No.24. The Roll.



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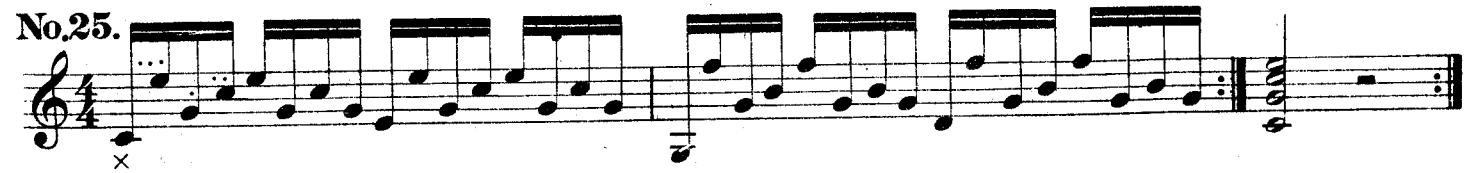

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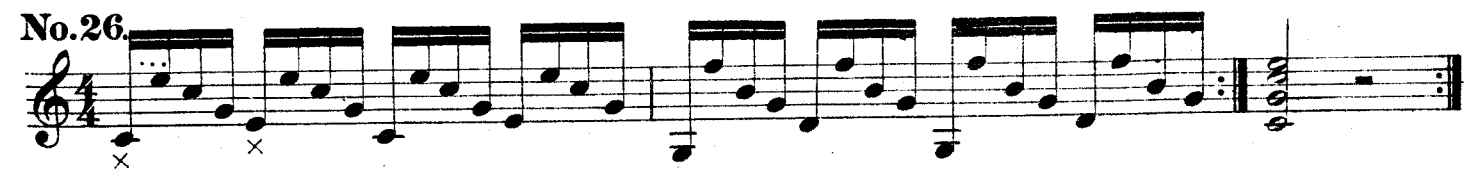

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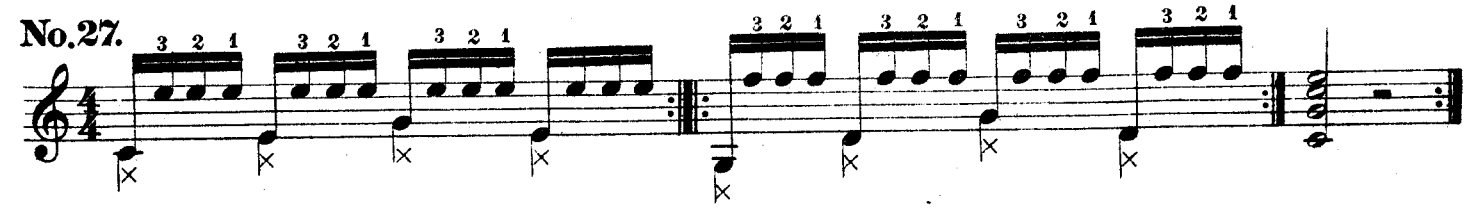

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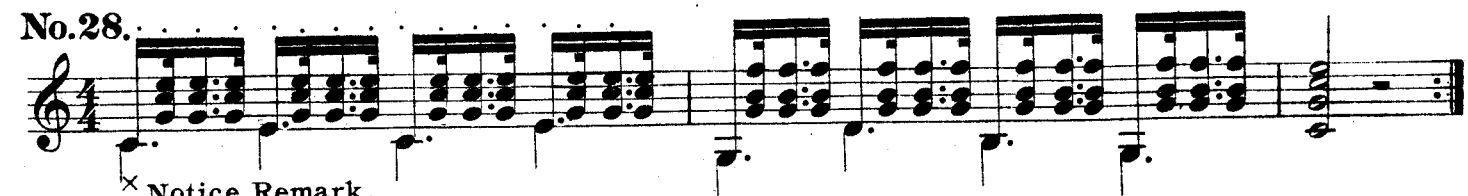
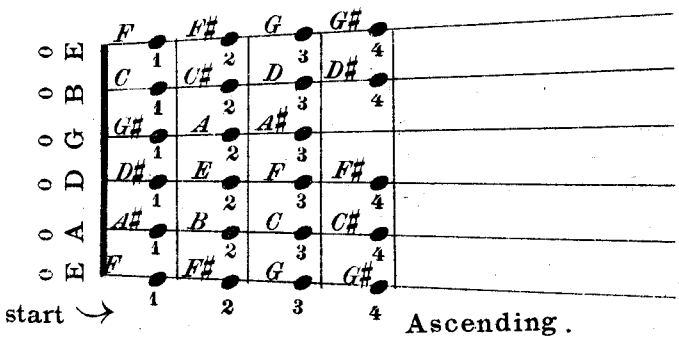


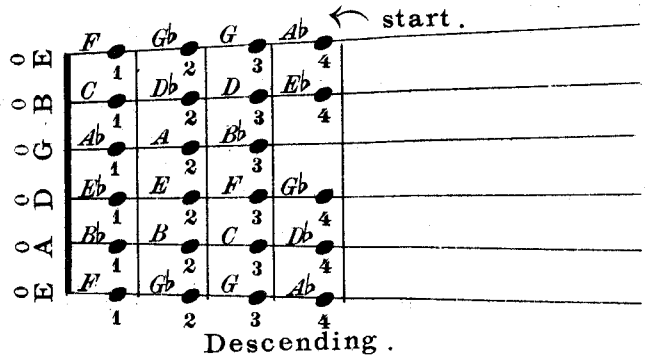
Notice Remark.

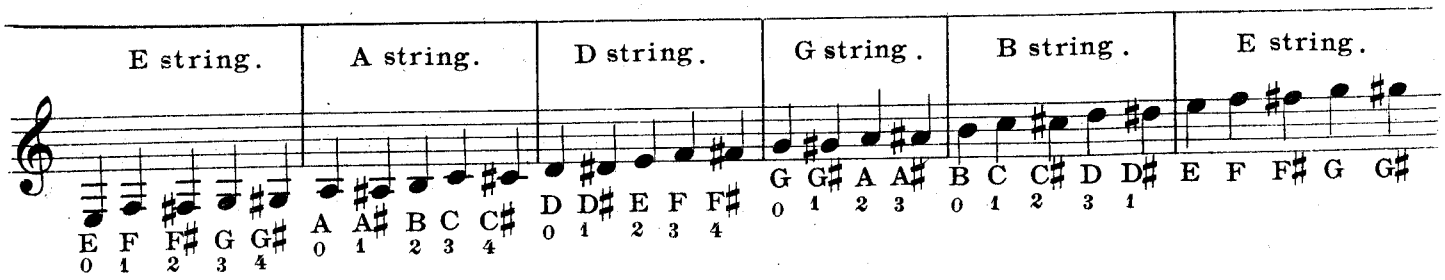
To execute a "staccato" or stopped, note, indicated by a dot over a note as above, the thumb or fingers must return to the strings immediately after picking them, thus producing a very short vibration of the string. it sometimes requires considerable practice to bring the thumb or fingers back upon the strings instantaneously after picking them. However the last sixteen exercises are valuable for every day practice to acquire the smoothness of touch, and rapidity of motion which is generally the greatest obsticle to overcome in Artistic performing. after the above Twenty Six Exercises have been perfected in the key of C. they can be executed in all other keys with but little or no effort.

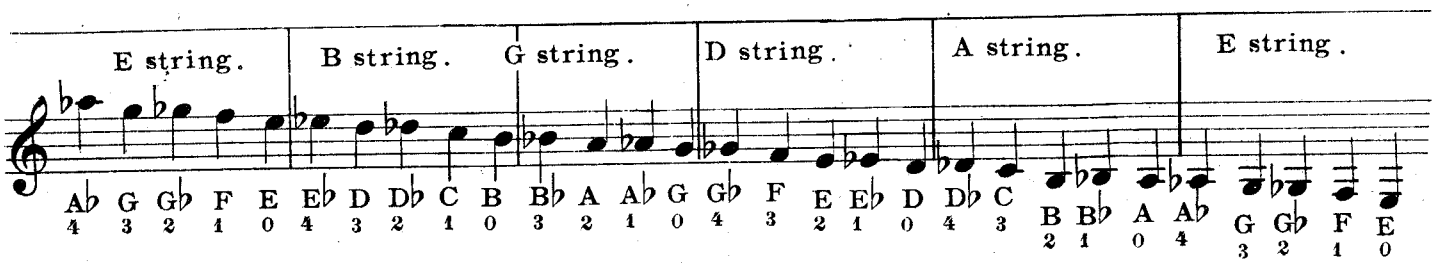
## Chromatic Scale in Sharps.




## Chromatic Scale in Flats.

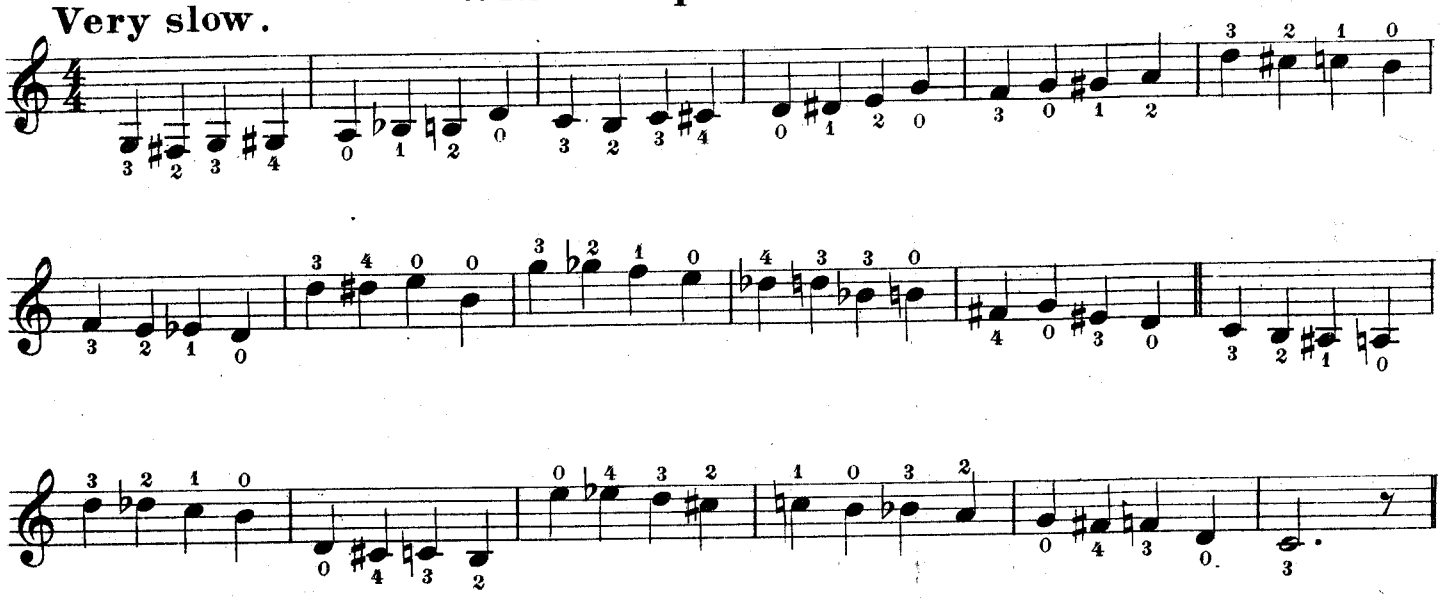


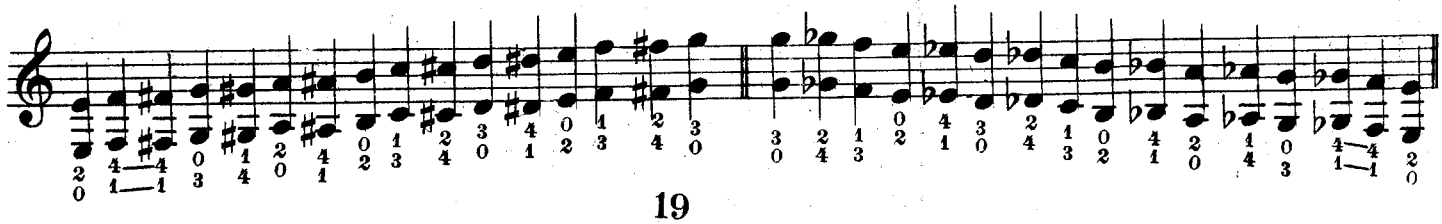




## EXERCISE.

### With Sharps and Flats.



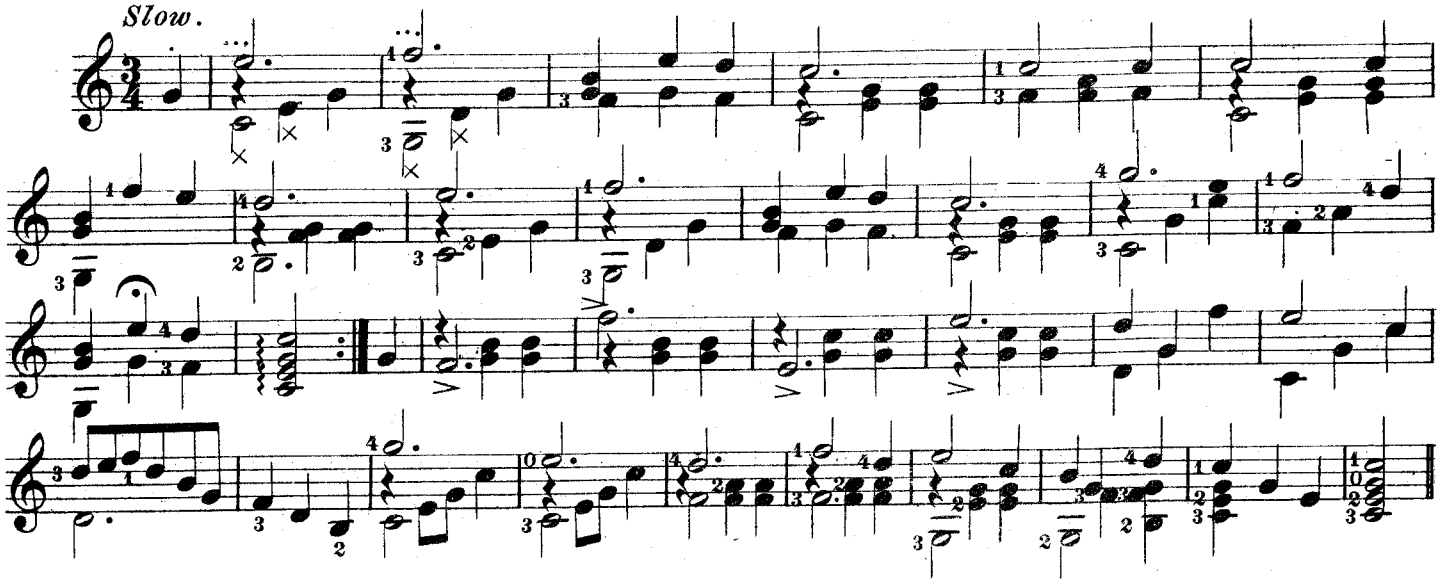

## Chromatic Scale in Octaves.



## Melody Exercise.

Original.

*Slow.*



## Kiss Polka.

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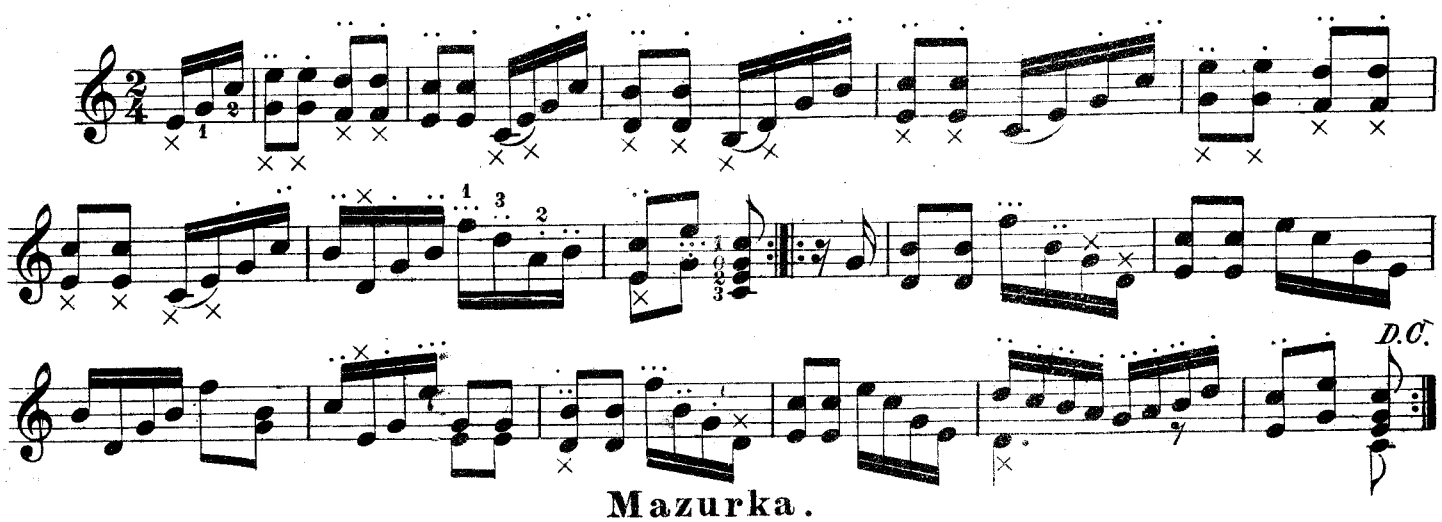


## Mazurka.

Original.

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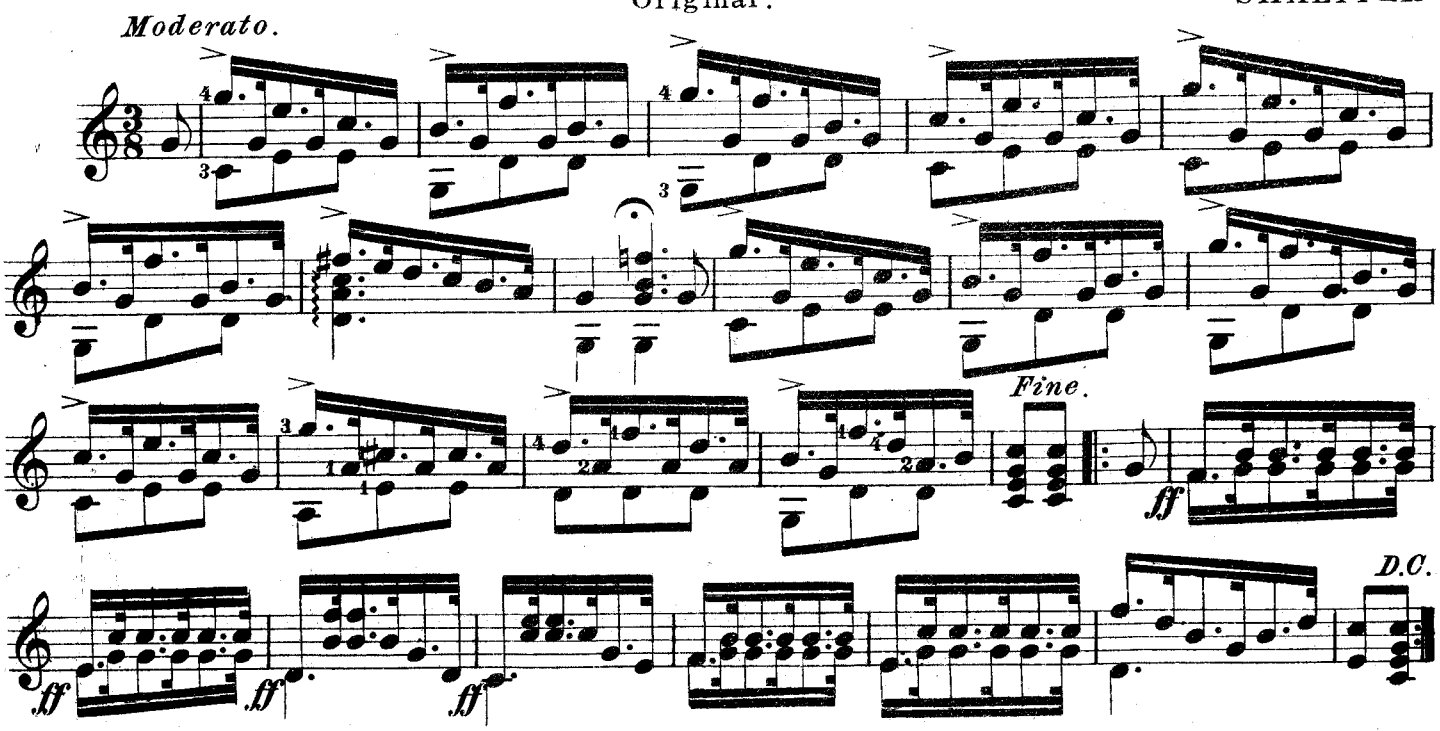
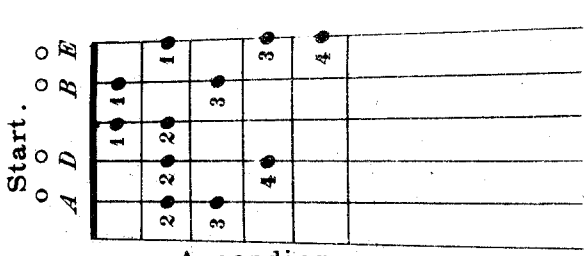
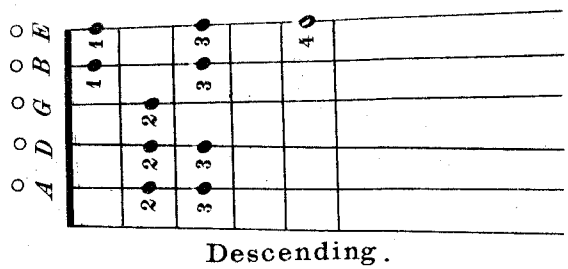
*Moderato.*



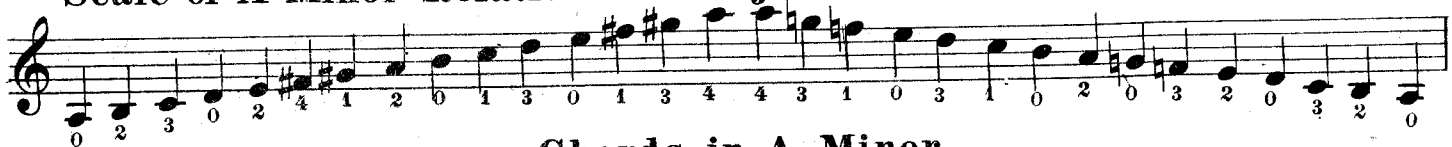



Ascending.

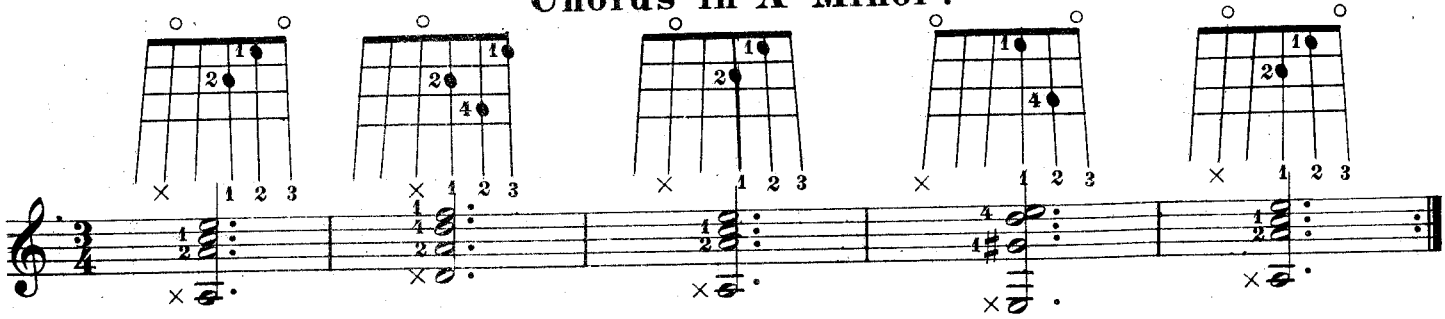



Descending.

## Scale of A Minor Relative to C Major.

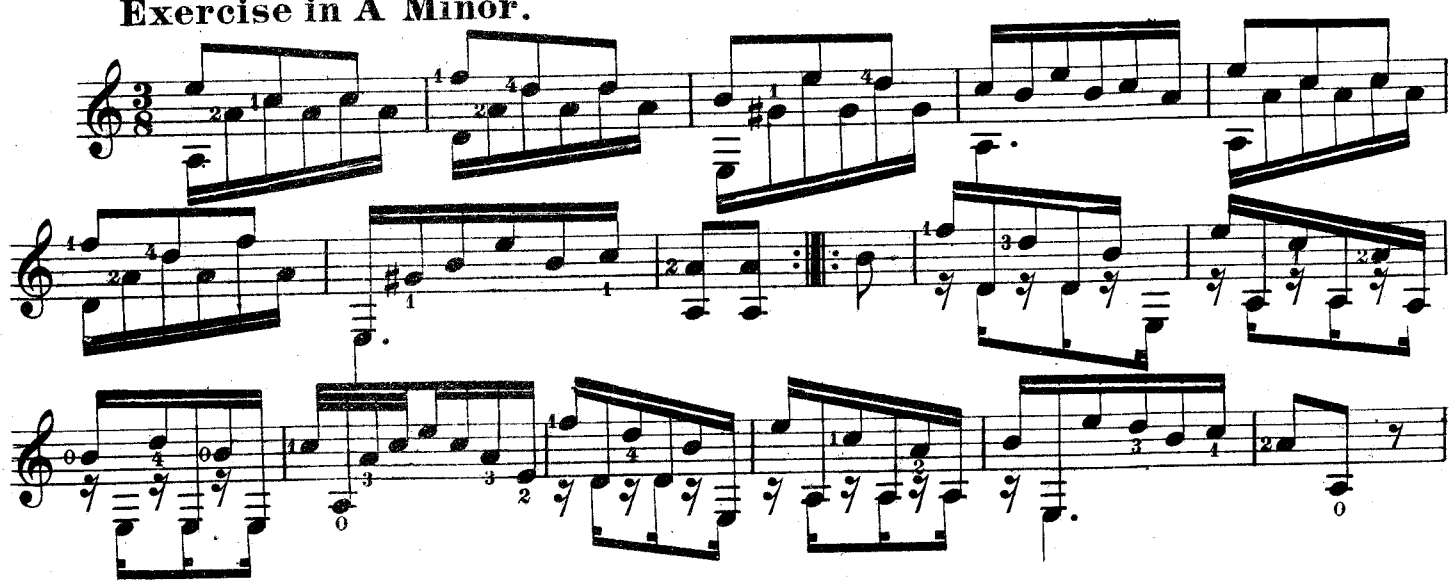


## Chords in A Minor.



## Theme.

## Exercise in A Minor.



## March.

## Melody Exercise.

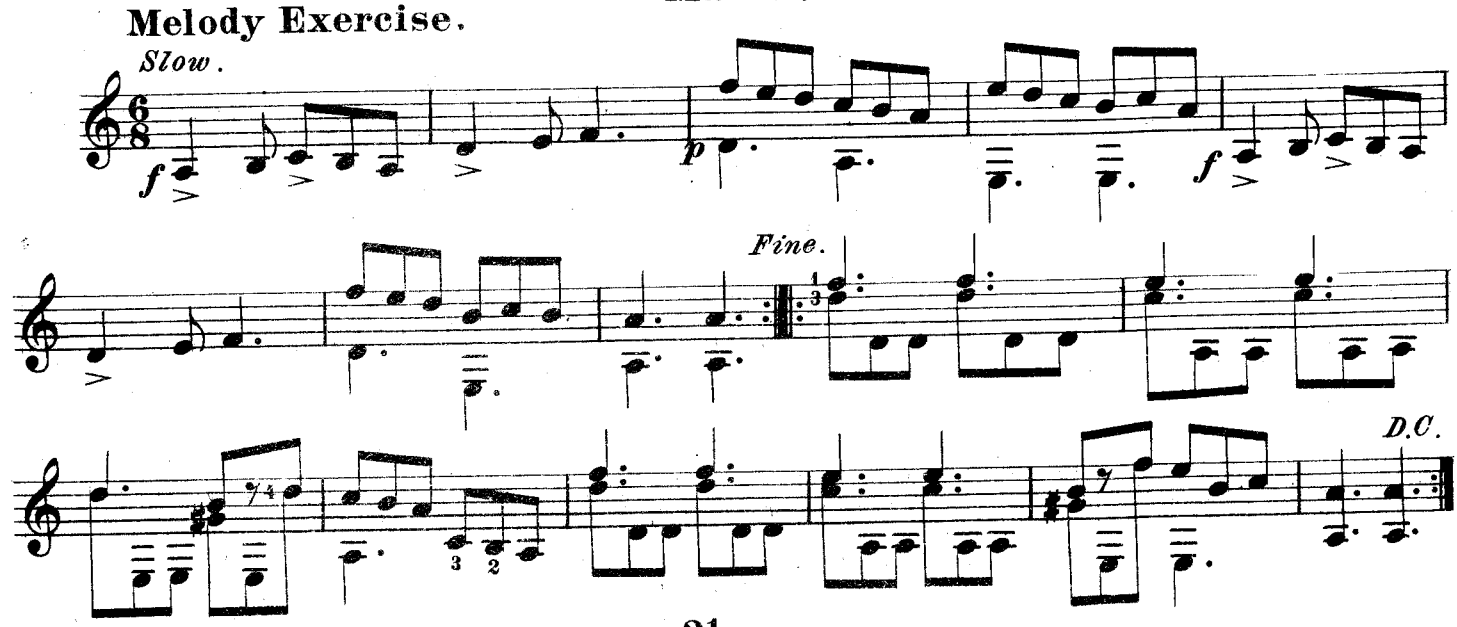
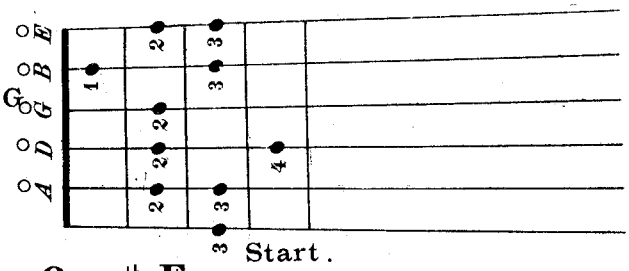
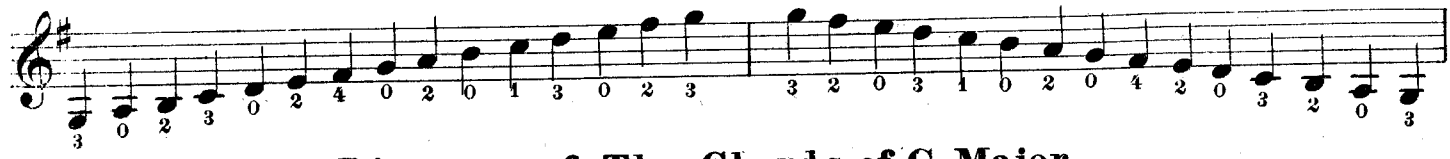


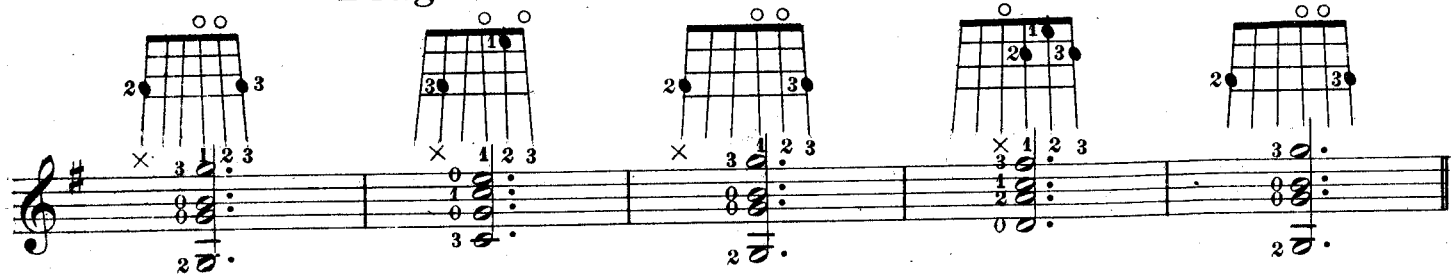
Diagram of the Scale of G Major.




## Scale of G Major. One ♯ F

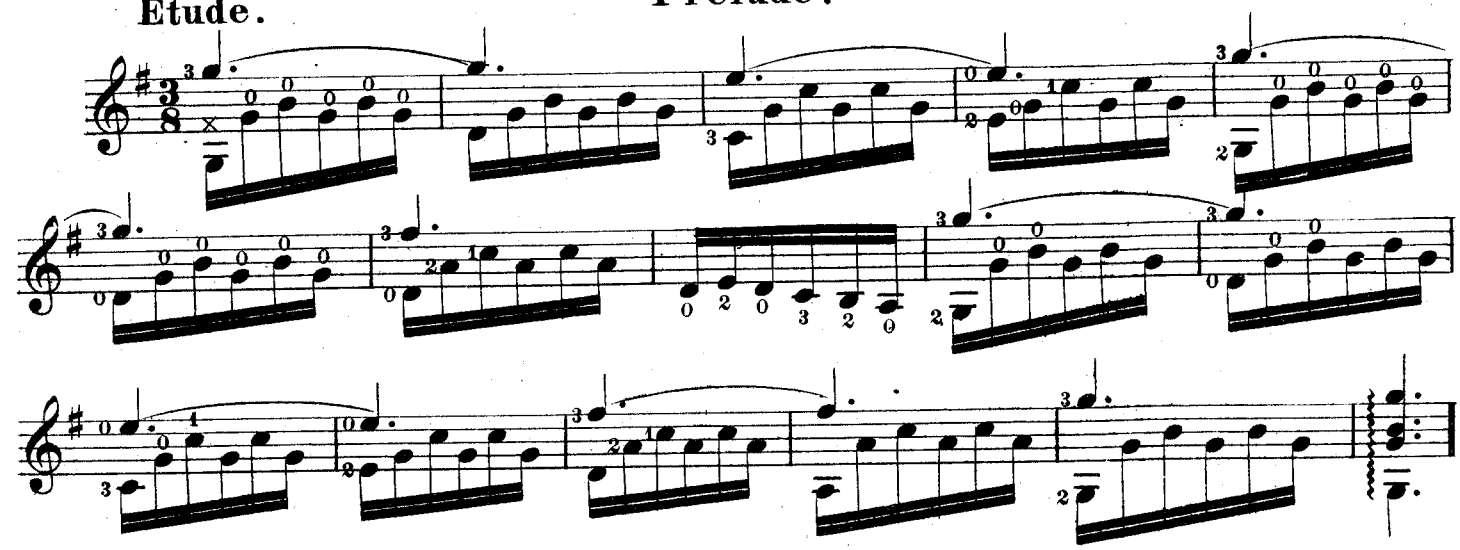


## Diagram of The Chords of G Major.



## Etude.

## Prelude.



## Mazurka.

### Tempo di Mazurka.

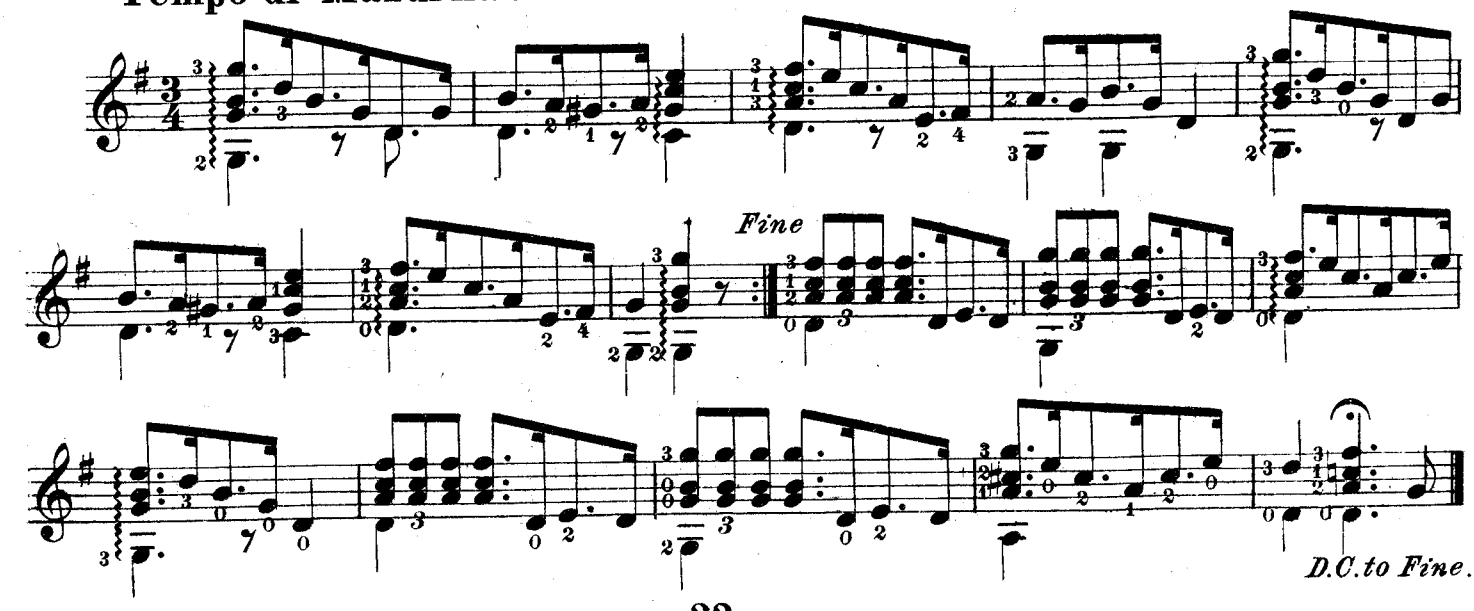
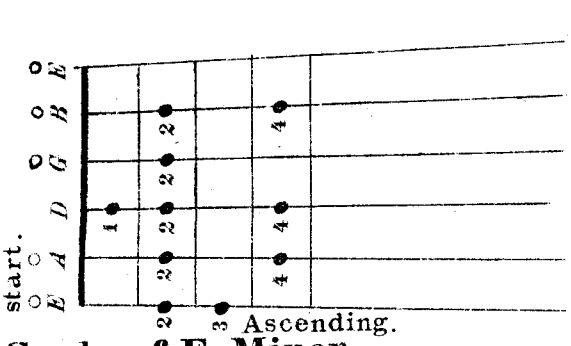
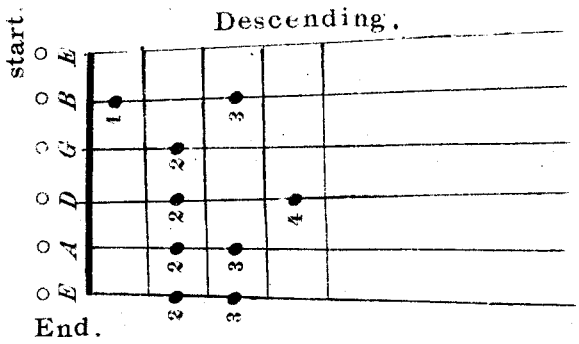
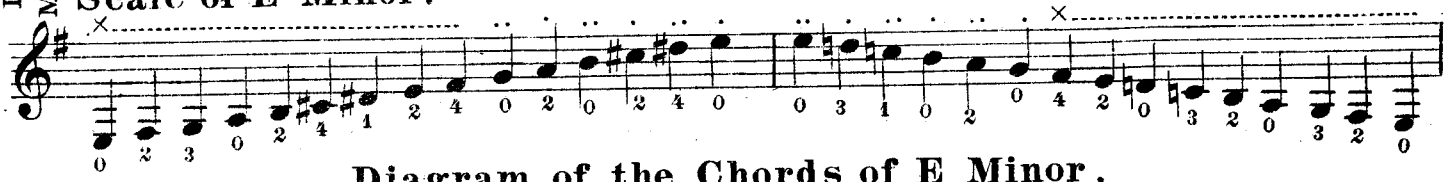


Diagram of the Scale of E Minor. Relative to G Major.

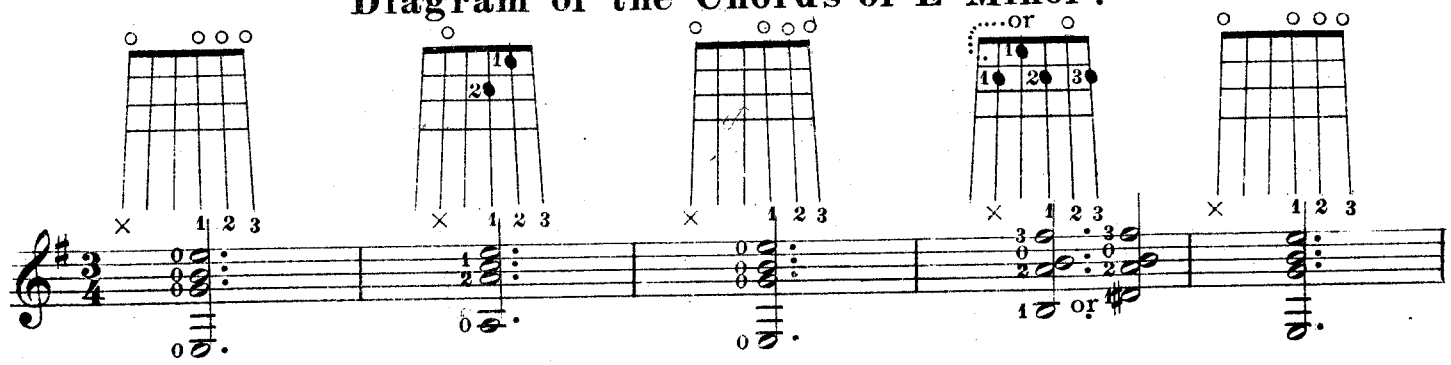


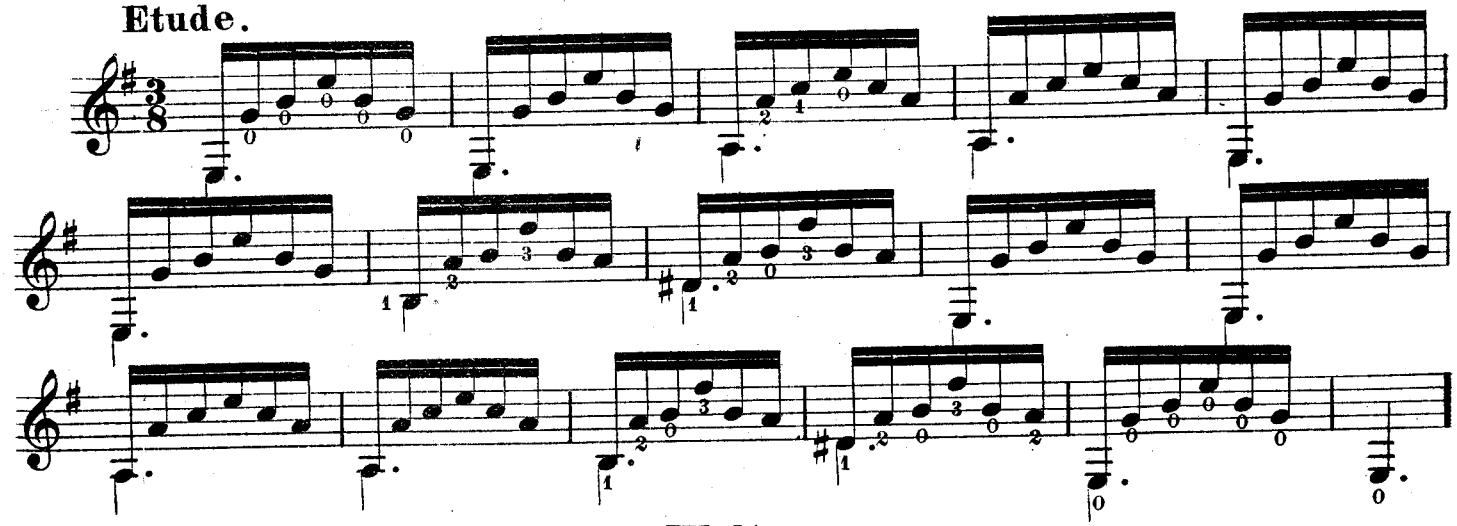

## Scale of E Minor.



## Diagram of the Chords of E Minor.




## Etude.



## Waltz.

Spanish.

Lively.

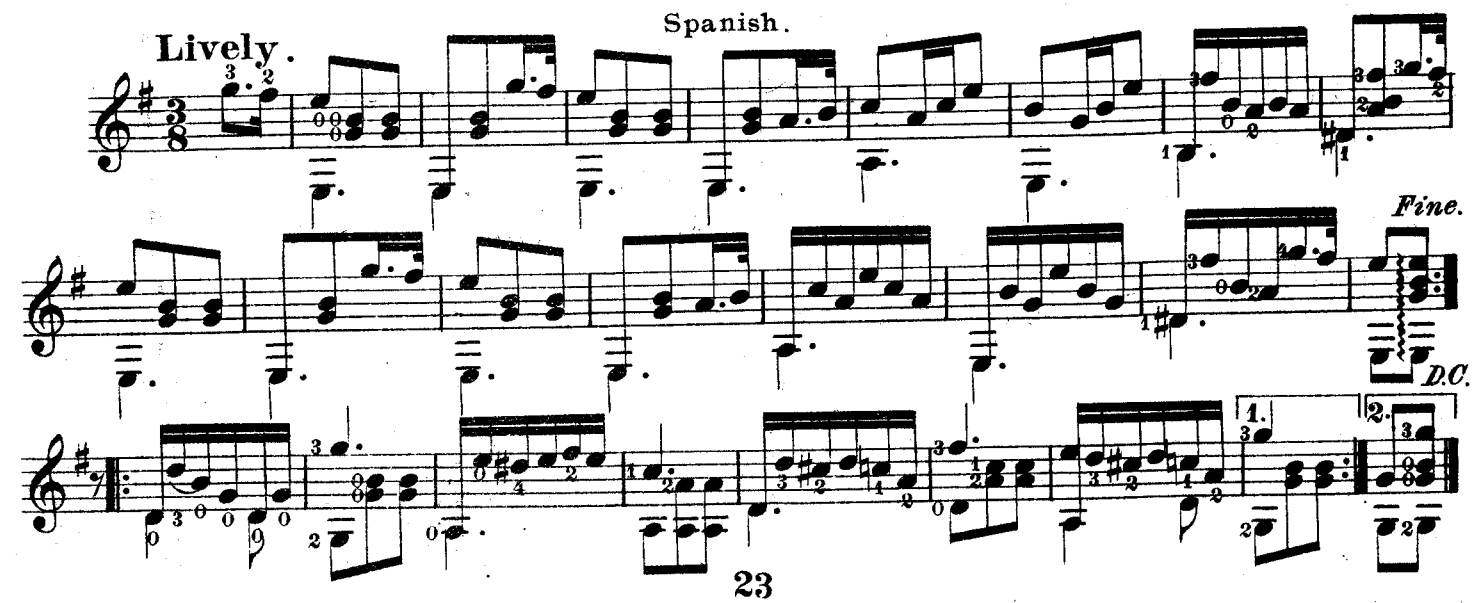
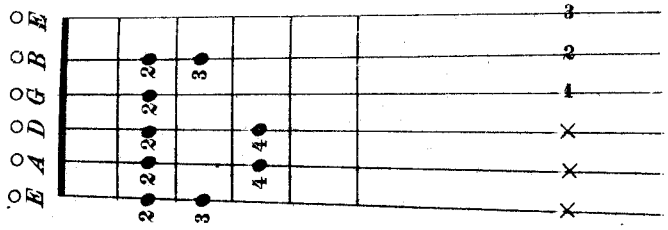
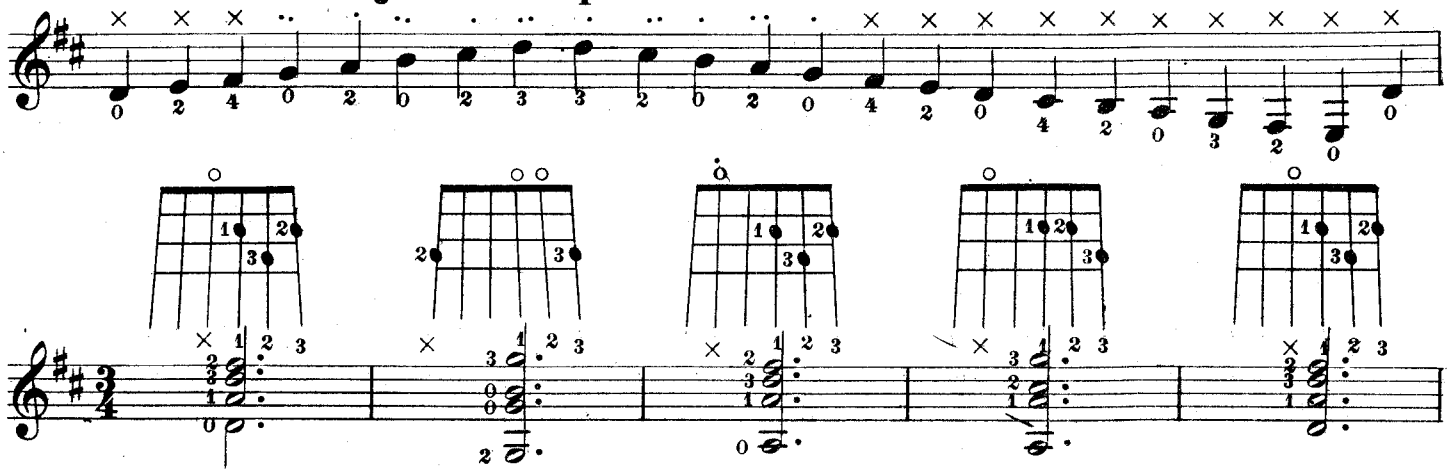


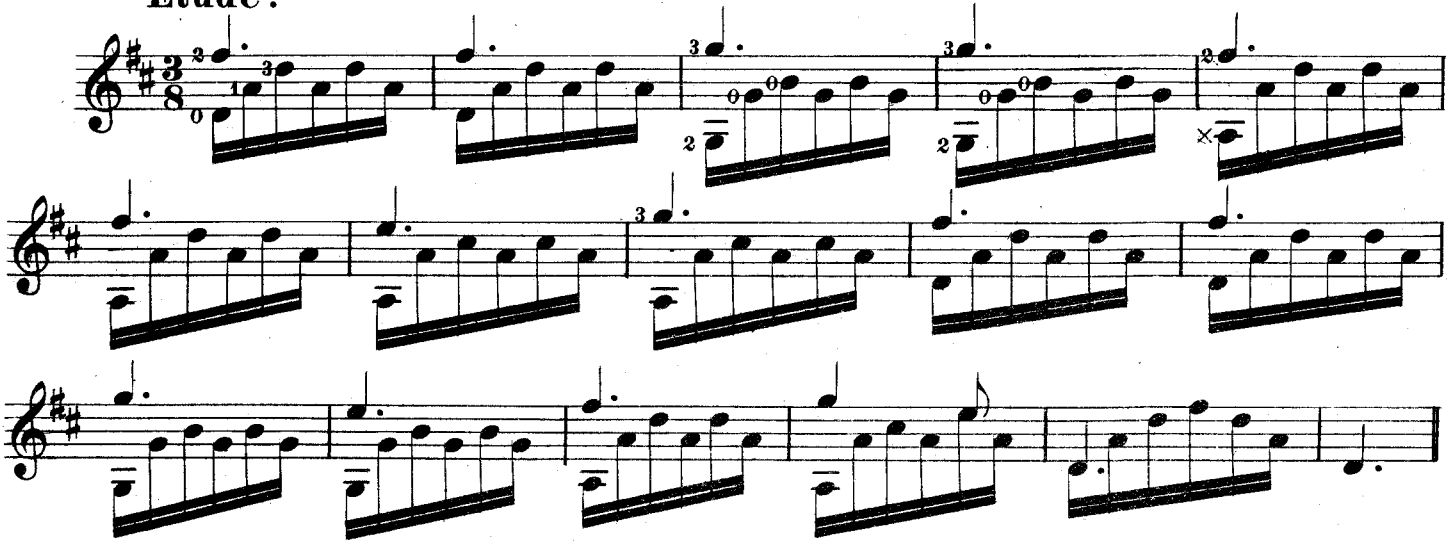
Diagram of the scale of D Major. start




## Scale of D Major 2 sharps F&C.



## Etude.



## Tema.

## Largo. Religioso.

*(Original.)*

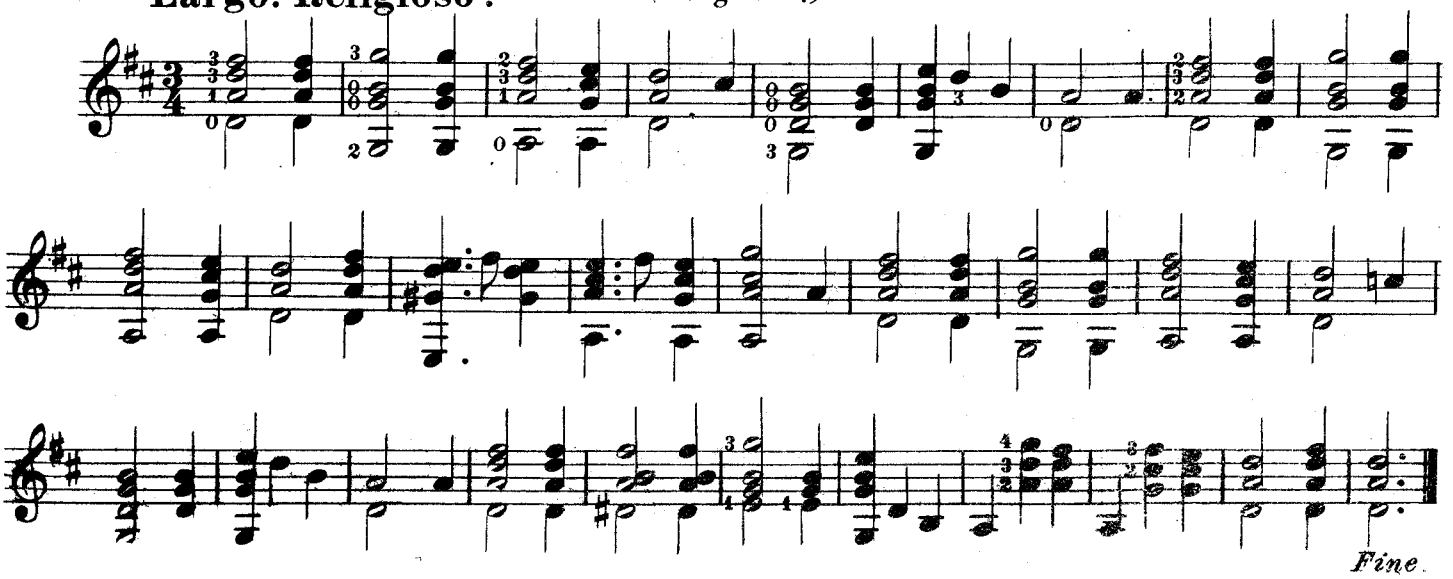
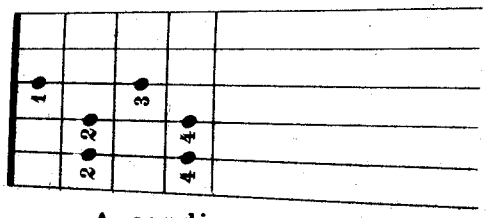
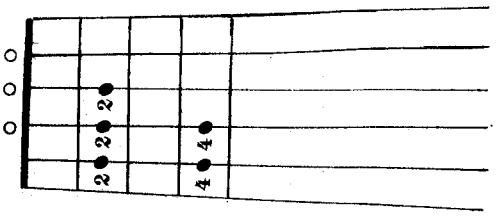


Diagram of the Scale of B Minor.



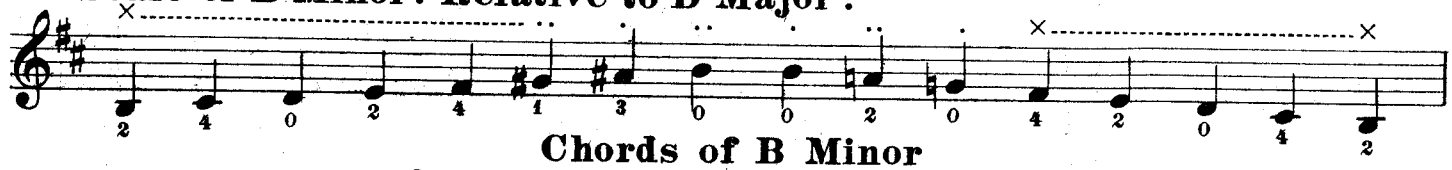
Ascending.

start.

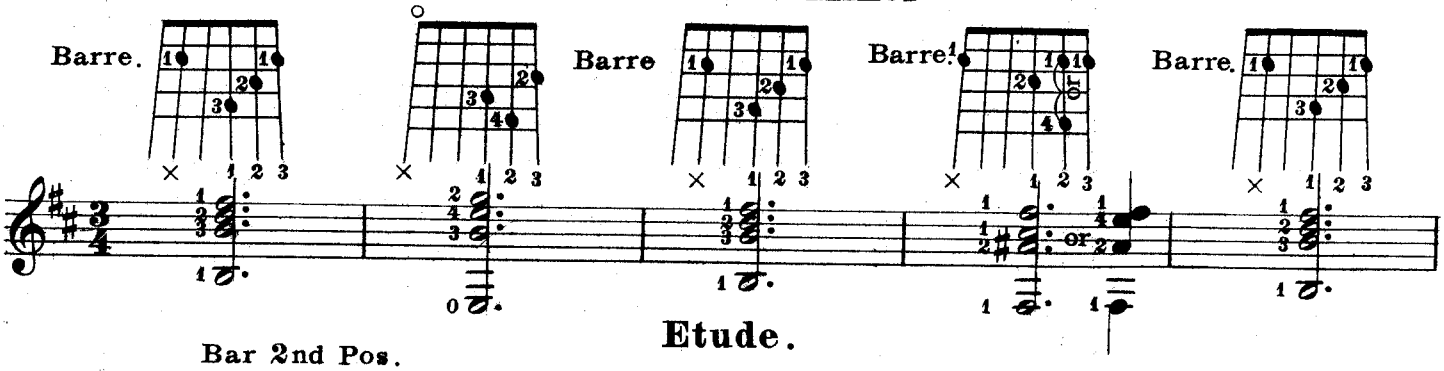


Descending.

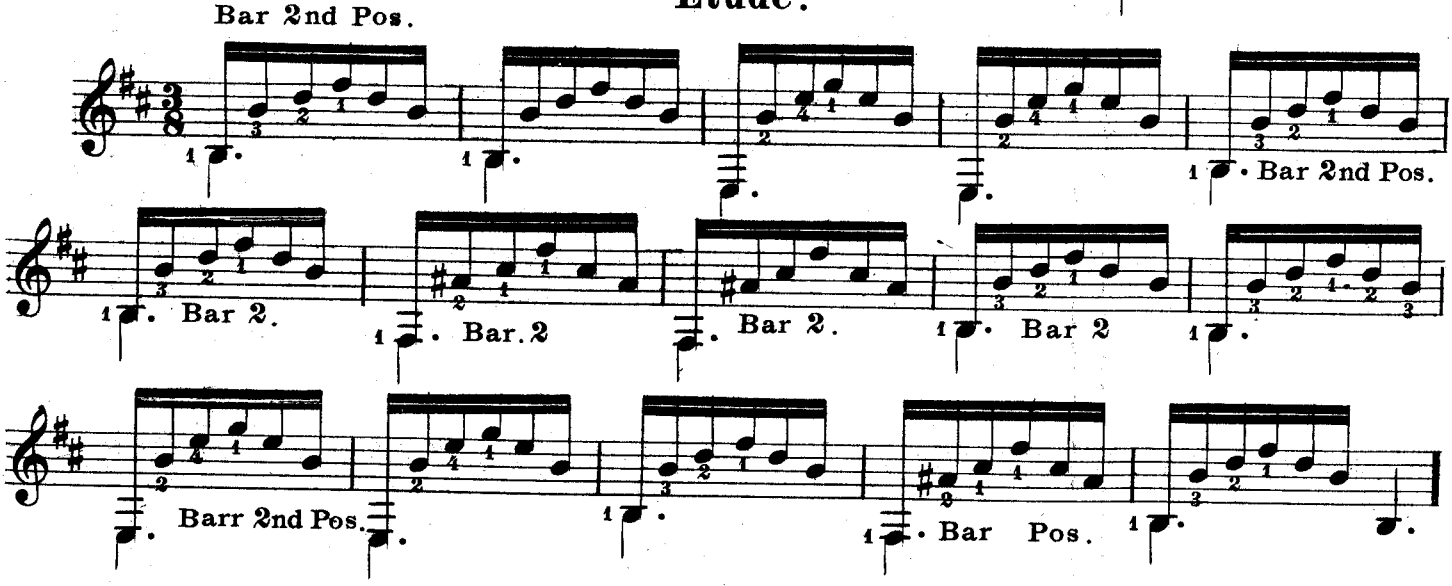
## Scale of B Minor. Relative to D Major.



## Chords of B Minor




## Etude.




## March.

*(Original.)*

**B Minor.**

*Very slow.*

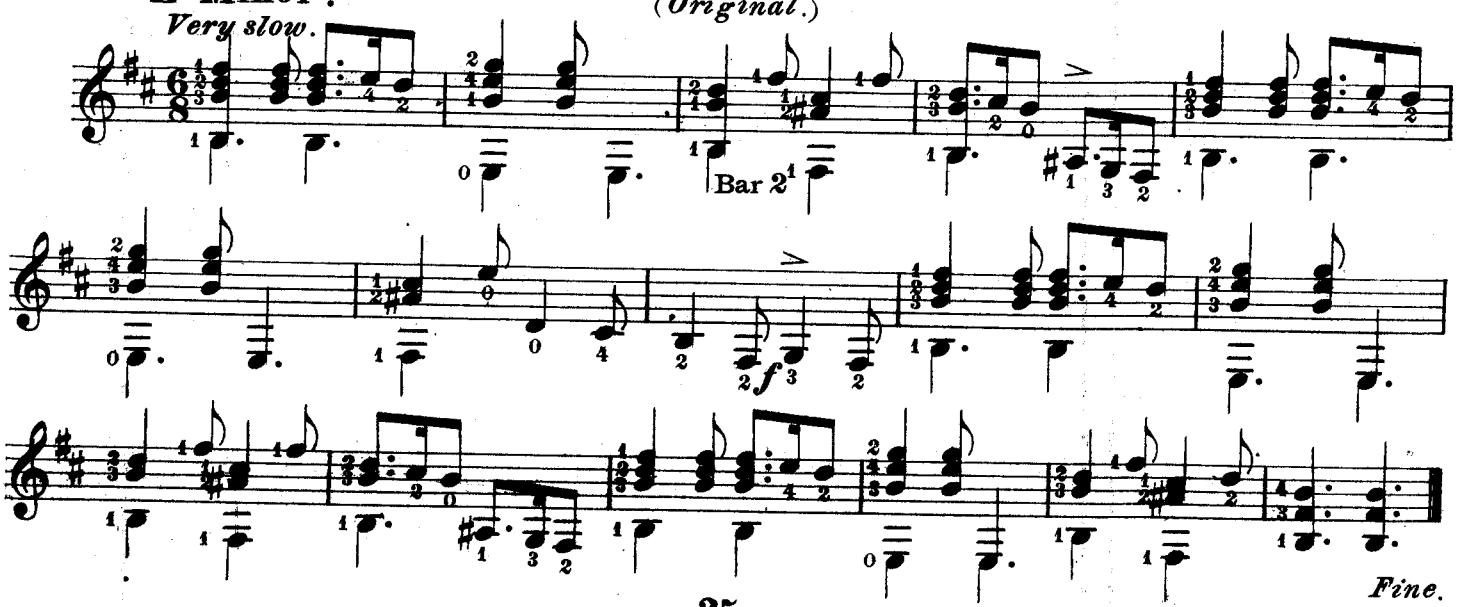
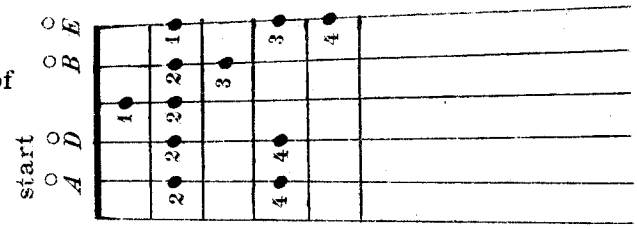
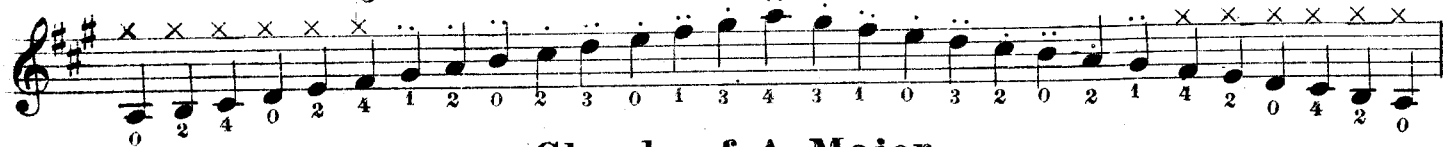


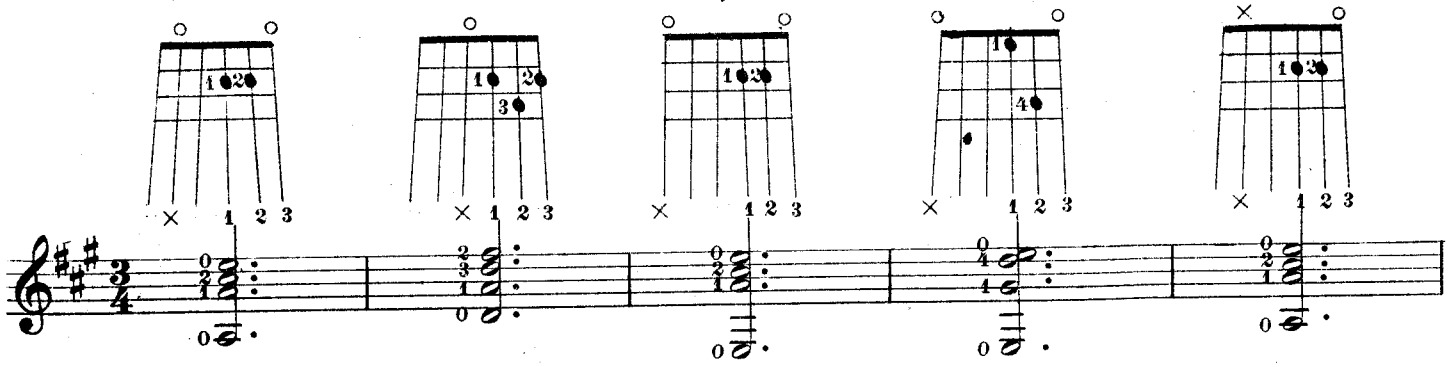
Diagram of the scale of A Major.




## Scale of A Major 3♯.F.C.G.



## Chords of A.Major.



## Etude.

### Prelude.

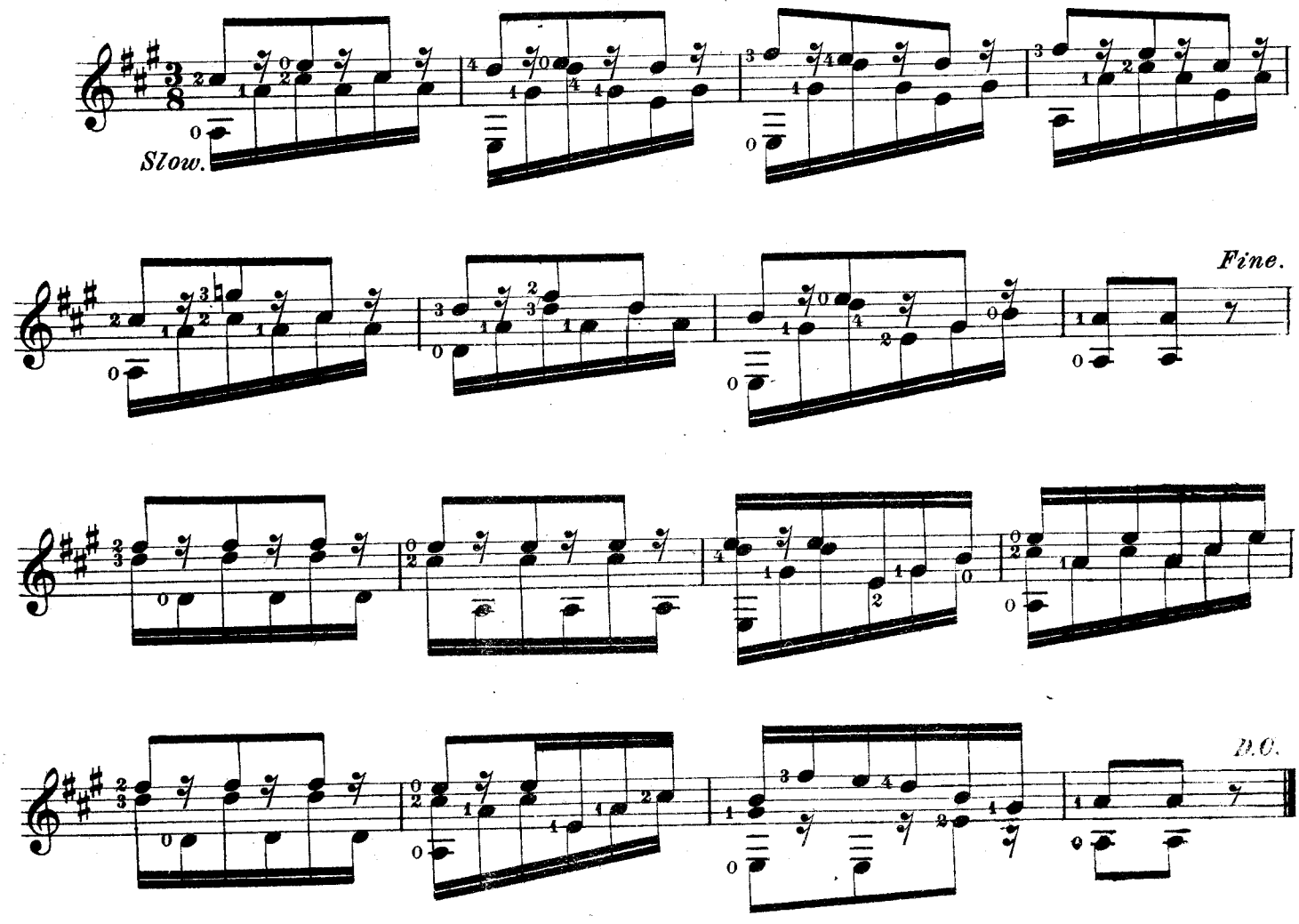
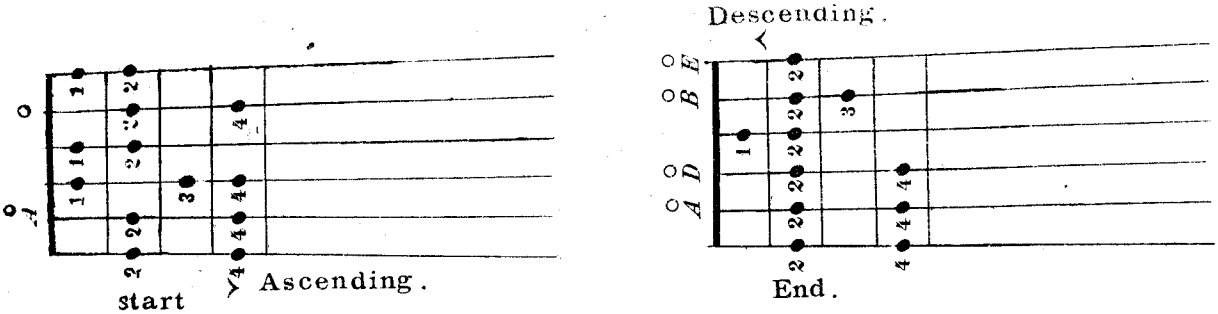
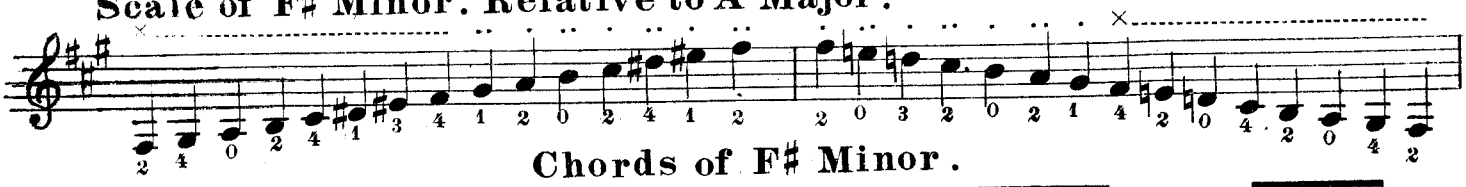


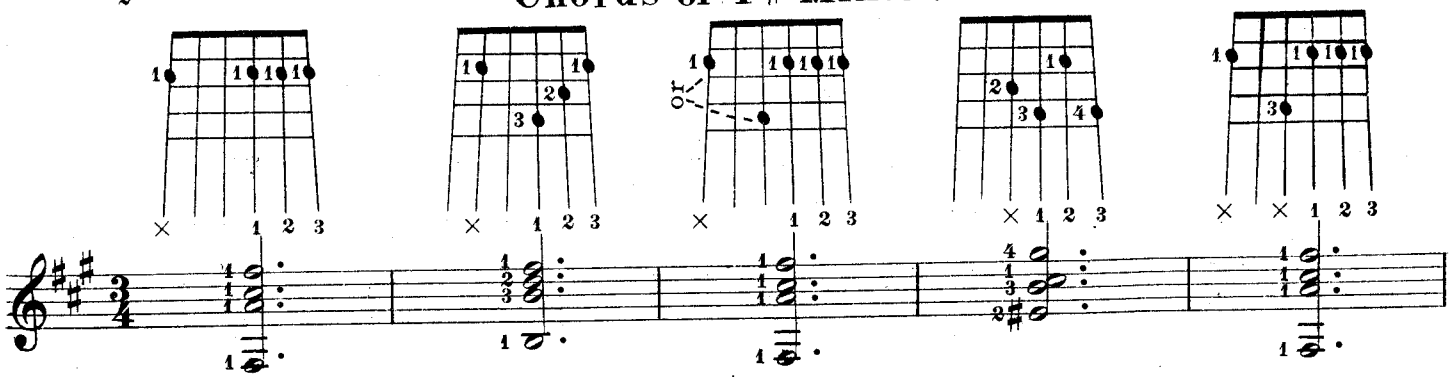
Diagram of the scale of F♯ Minor



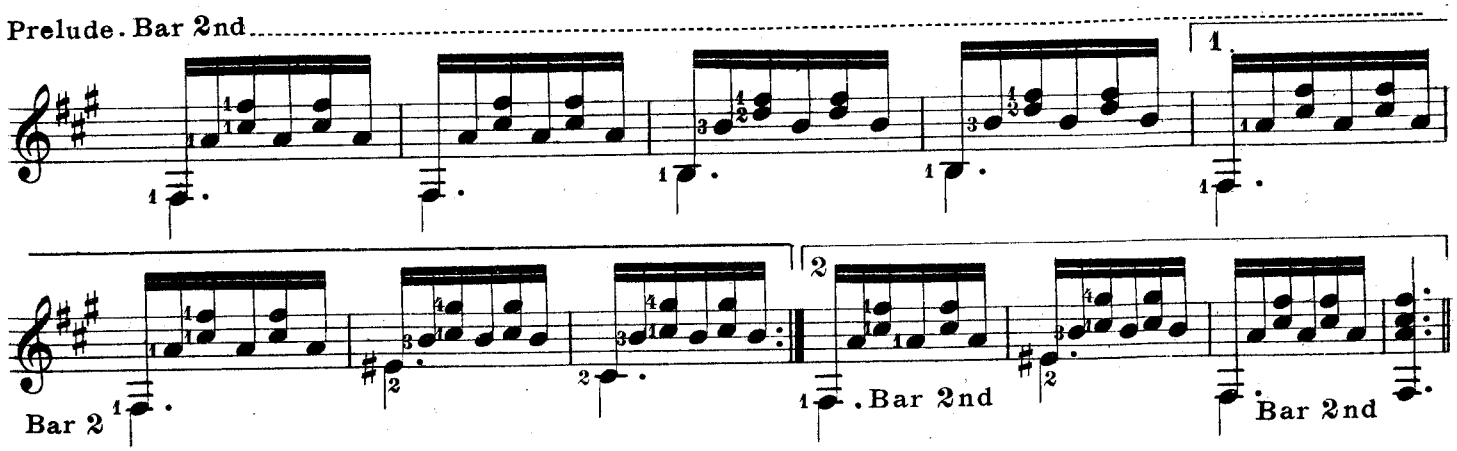

## Scale of F♯ Minor. Relative to A Major.



## Chords of F♯ Minor.




Prelude. Bar 2nd




## Largo.

## Chant.

*Original.*

Barr 2nd Pos.

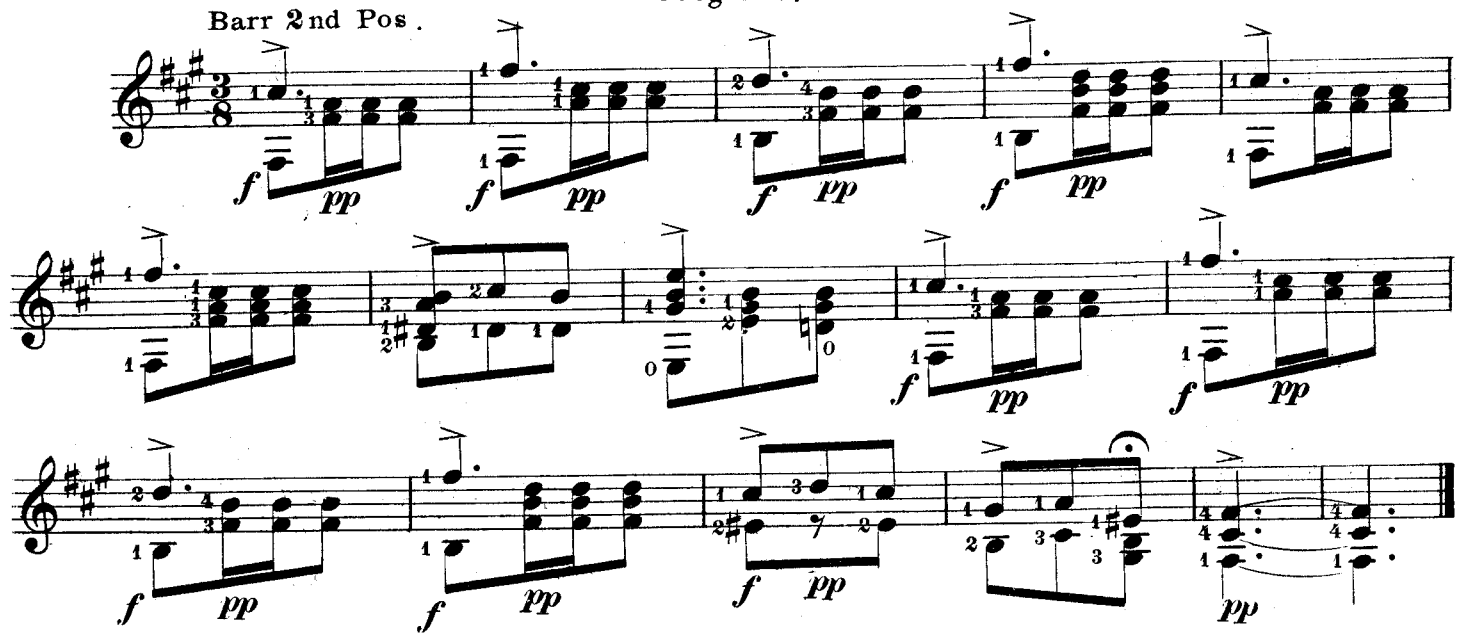
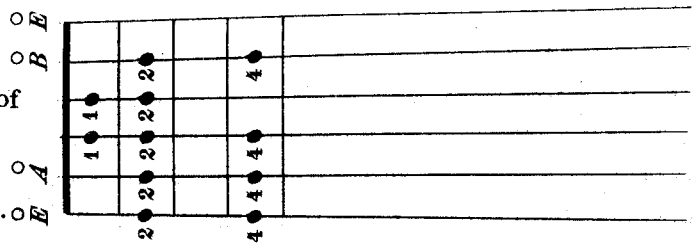
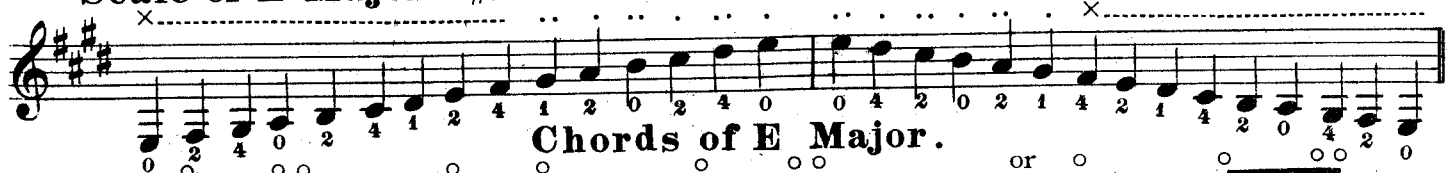


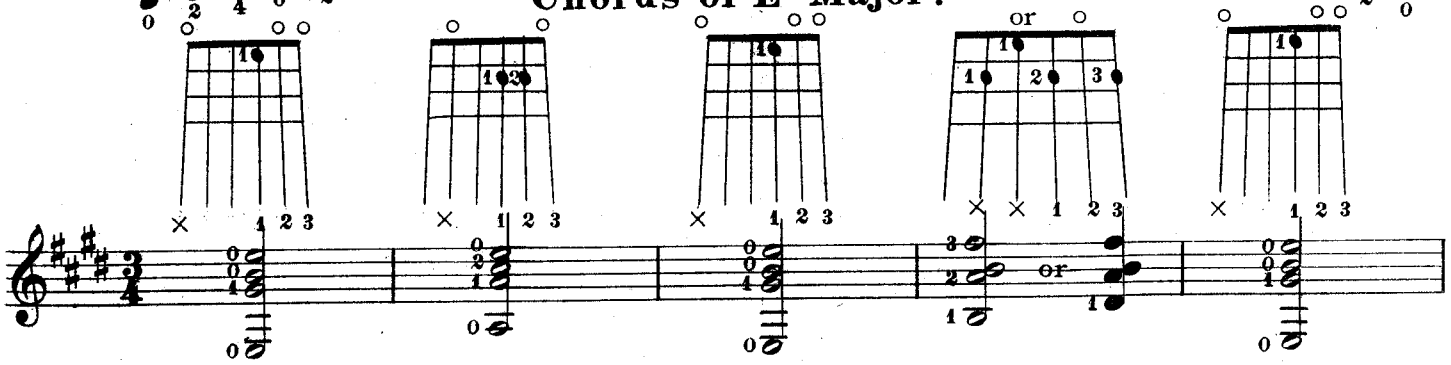
Diagram of the scale of
E Major.




## Scale of E Major 4♯. F.C.G.D.

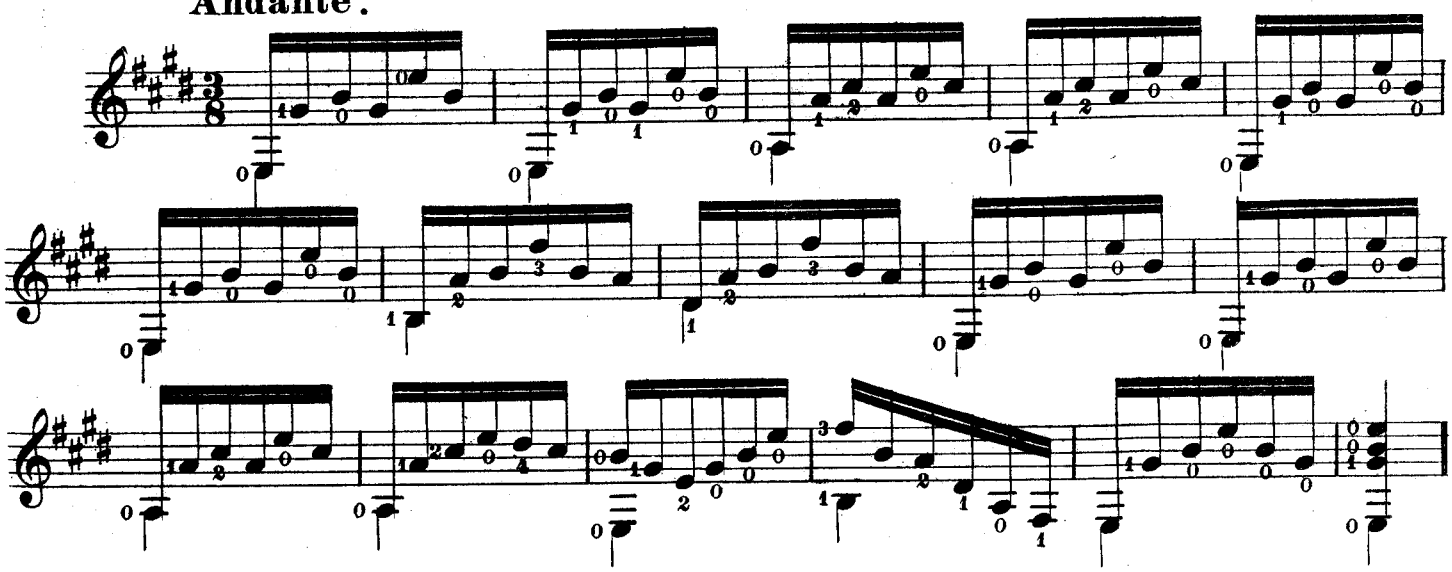


## Chords of E Major.




## Prelude.

### Andante.



### Modo.

### Tema.

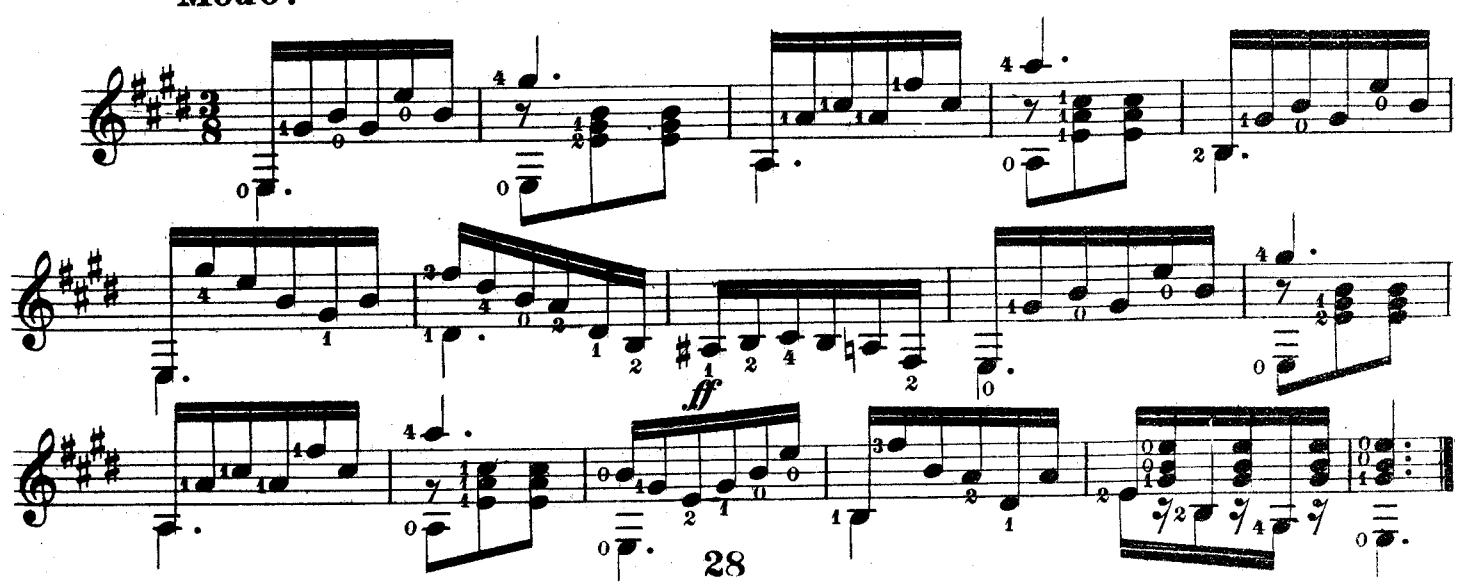
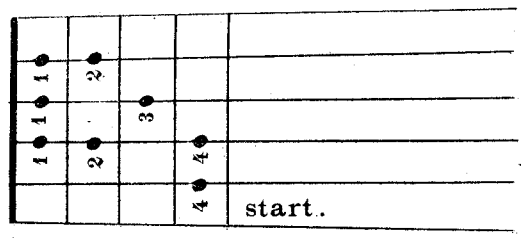
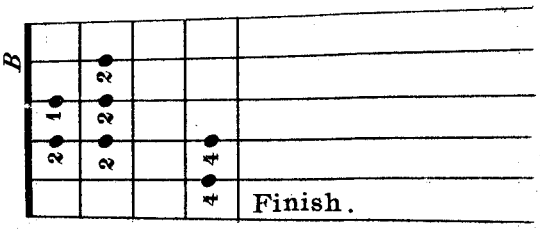


Diagram of the scale of C♯ Minor.

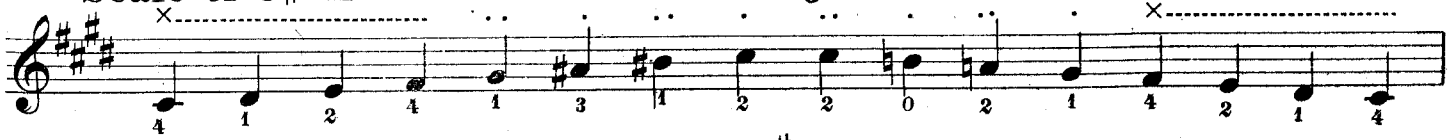



Ascending.

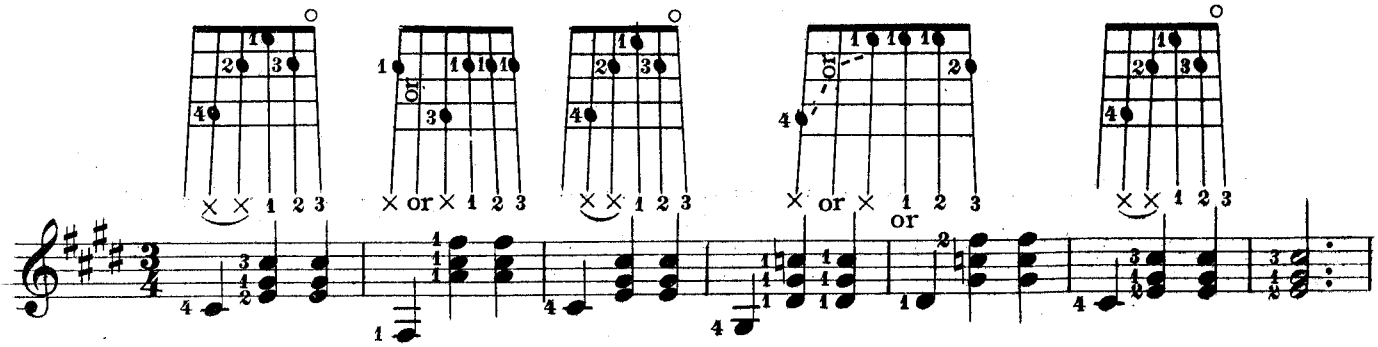



Descending.

## Scale of C♯ Minor Relative to E Major.

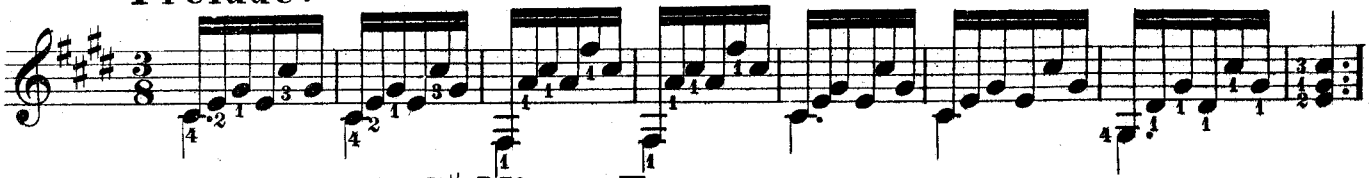


## Chords of C♯ Minor.



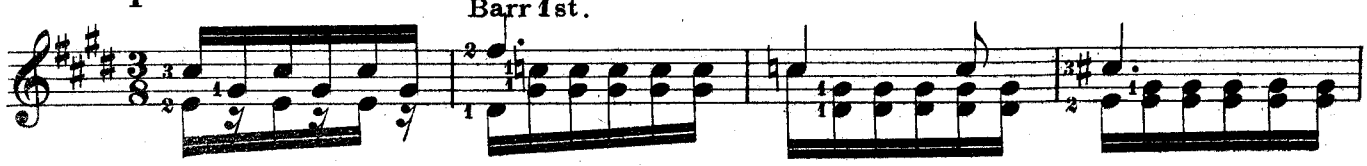

## Prelude.

Barr 2nd.



## Simple exercise in C♯ Minor. Tema.

Barr 1st.



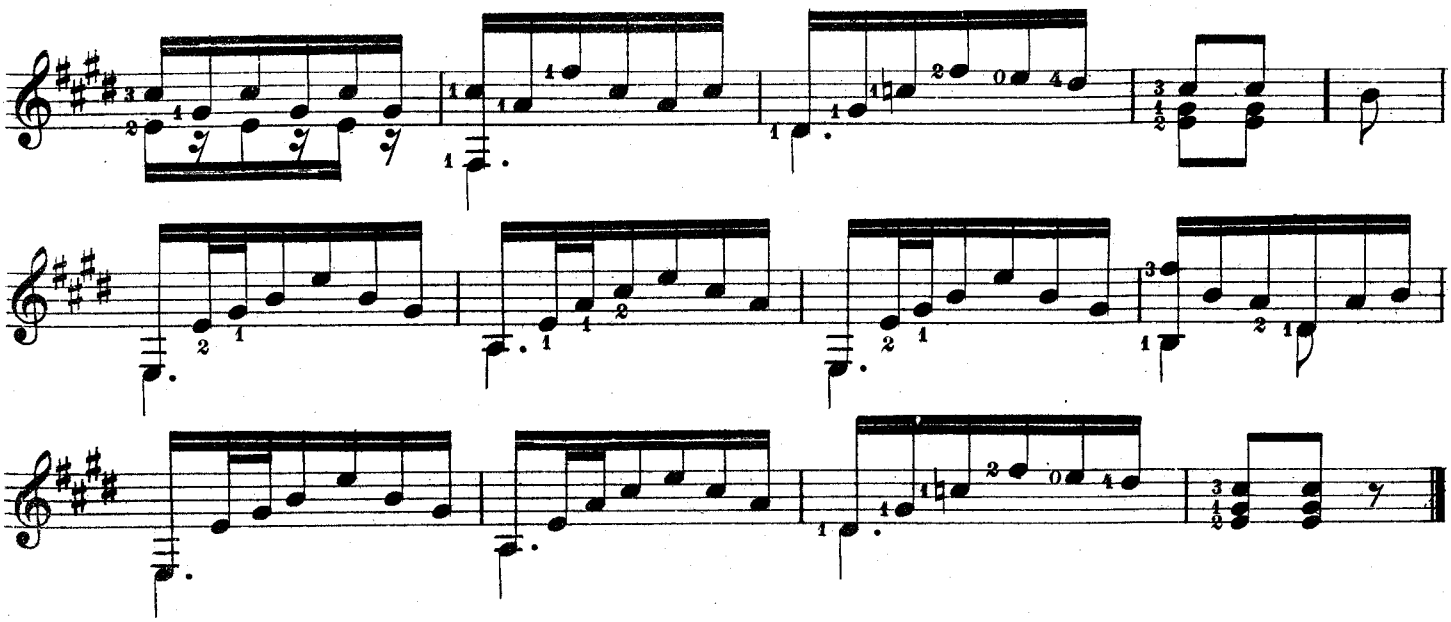
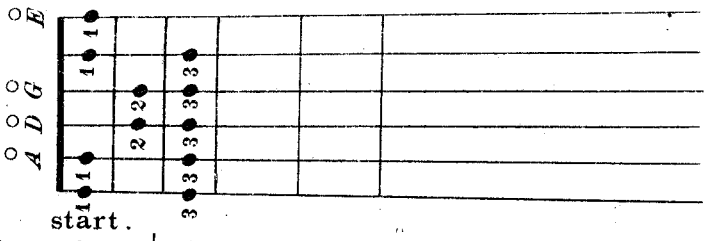
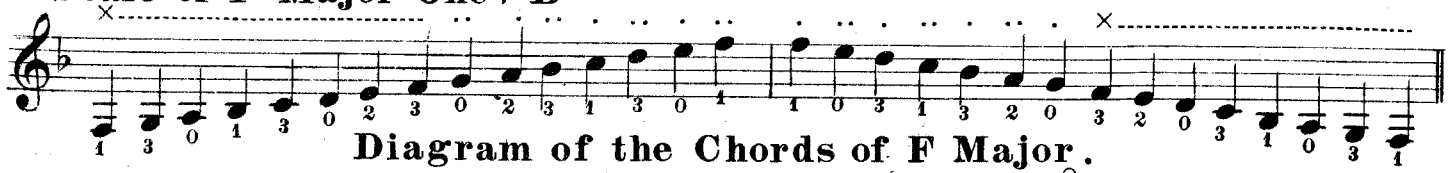


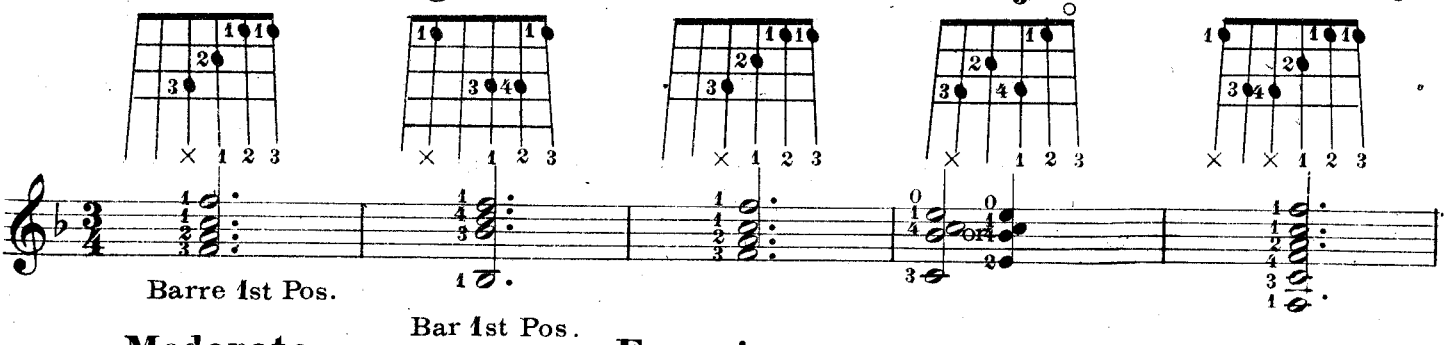
Diagram of the scale of F Major.



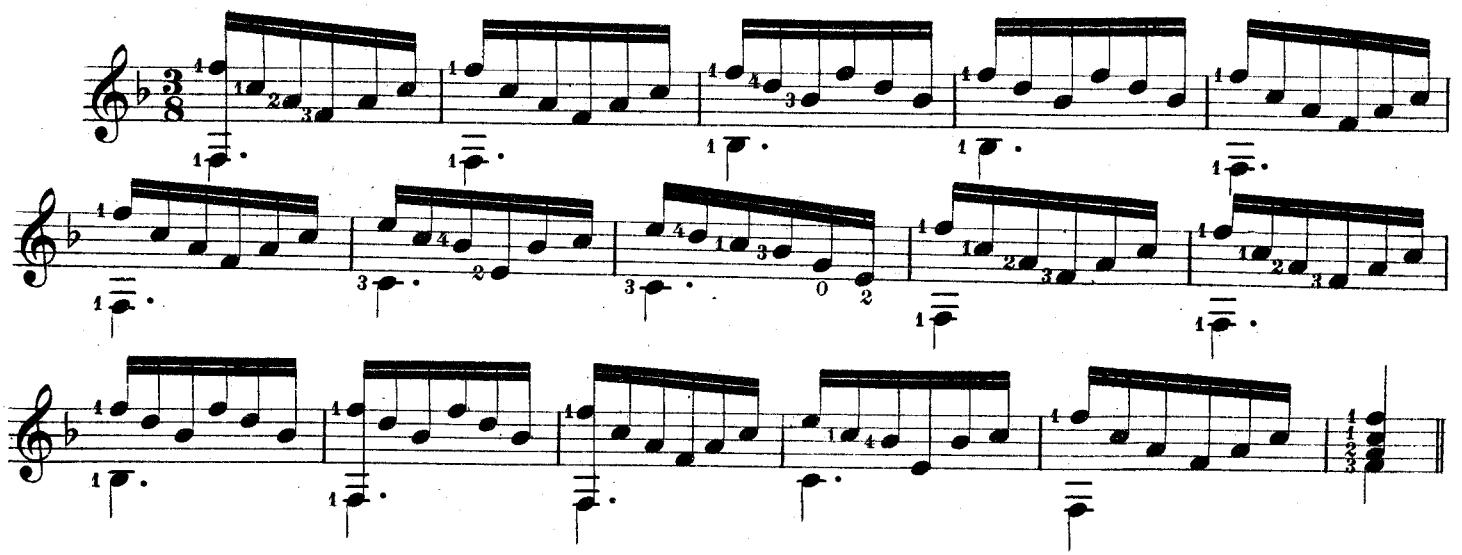

## Scale of F Major One ♭ B



## Diagram of the Chords of F Major.

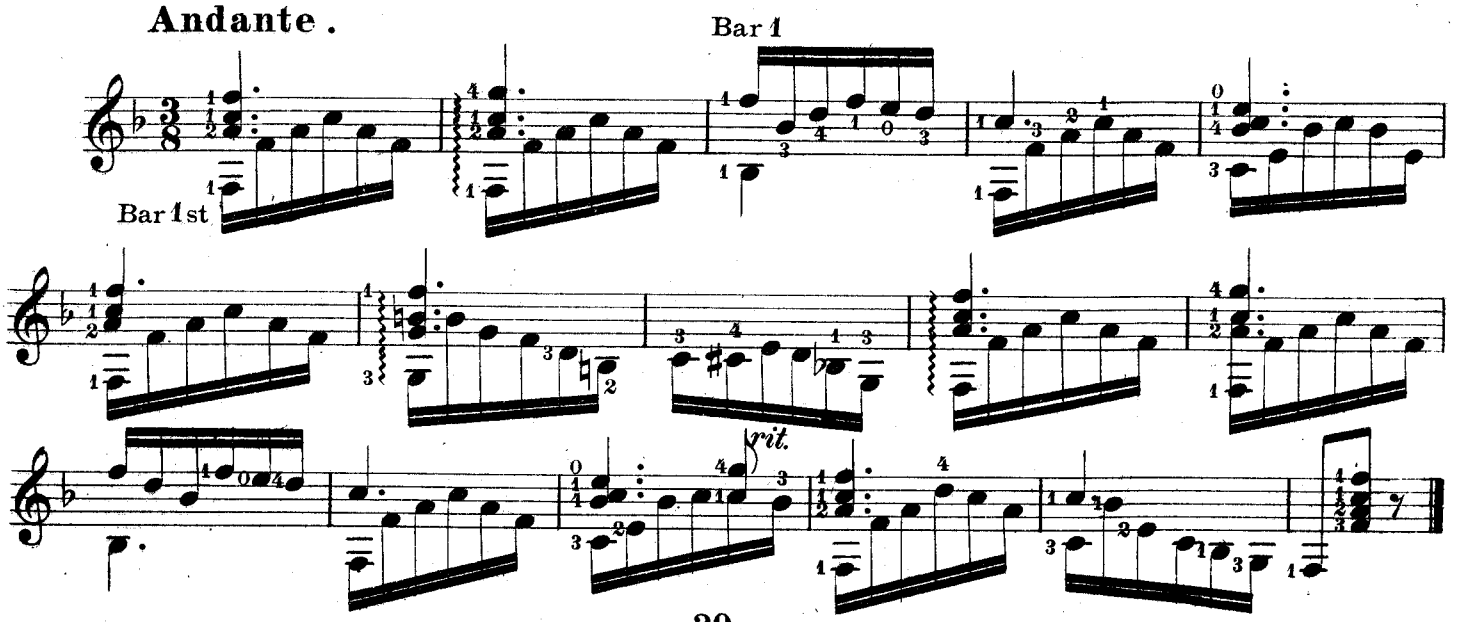



## Moderato. Exercise.

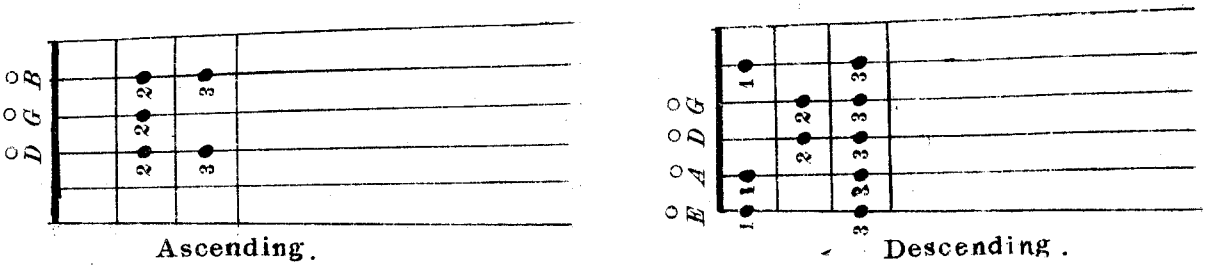


## Etude.

### Andante.

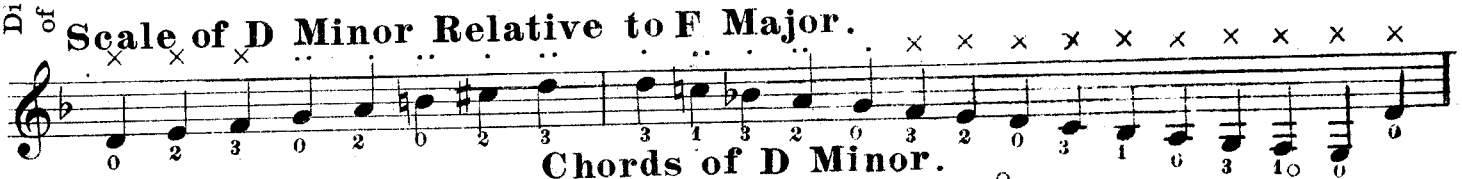


Diagrams of the scal of D Minor

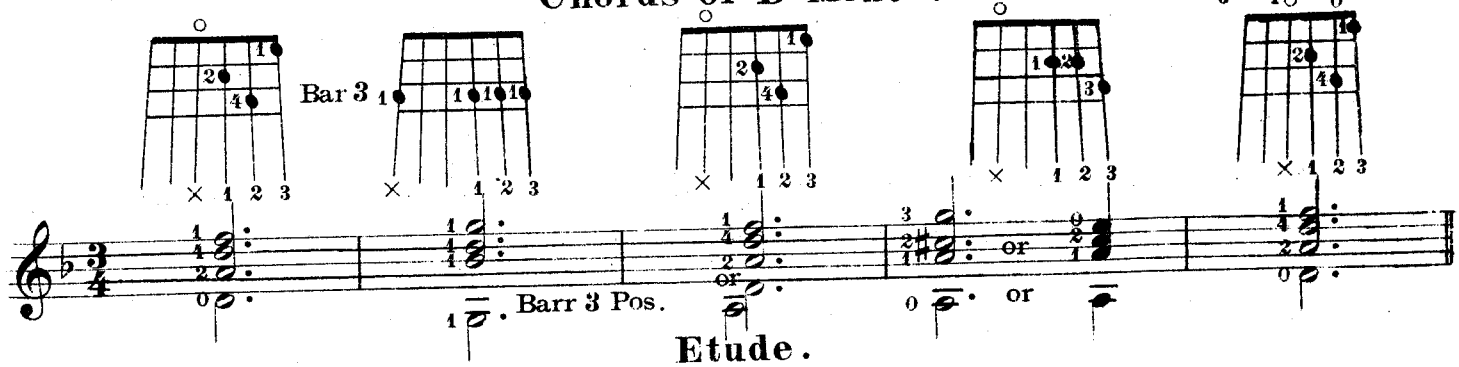



Ascending. Descending.

## Scale of D Minor Relative to F Major.

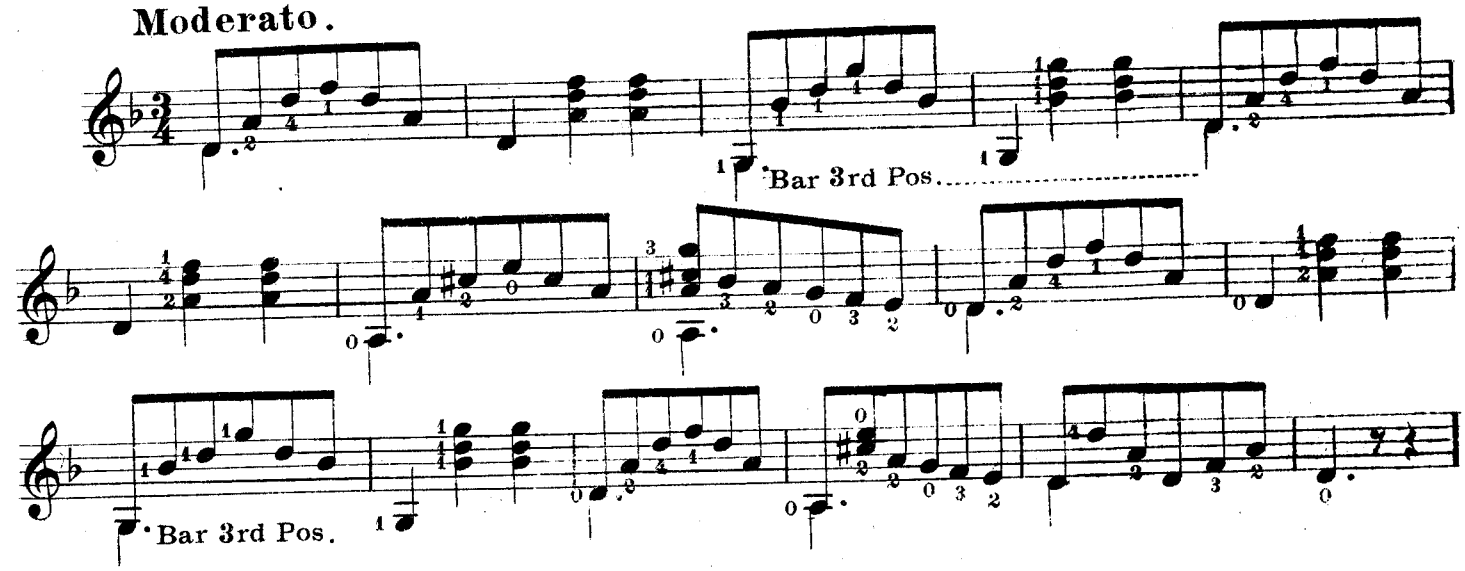


## Chords of D Minor.



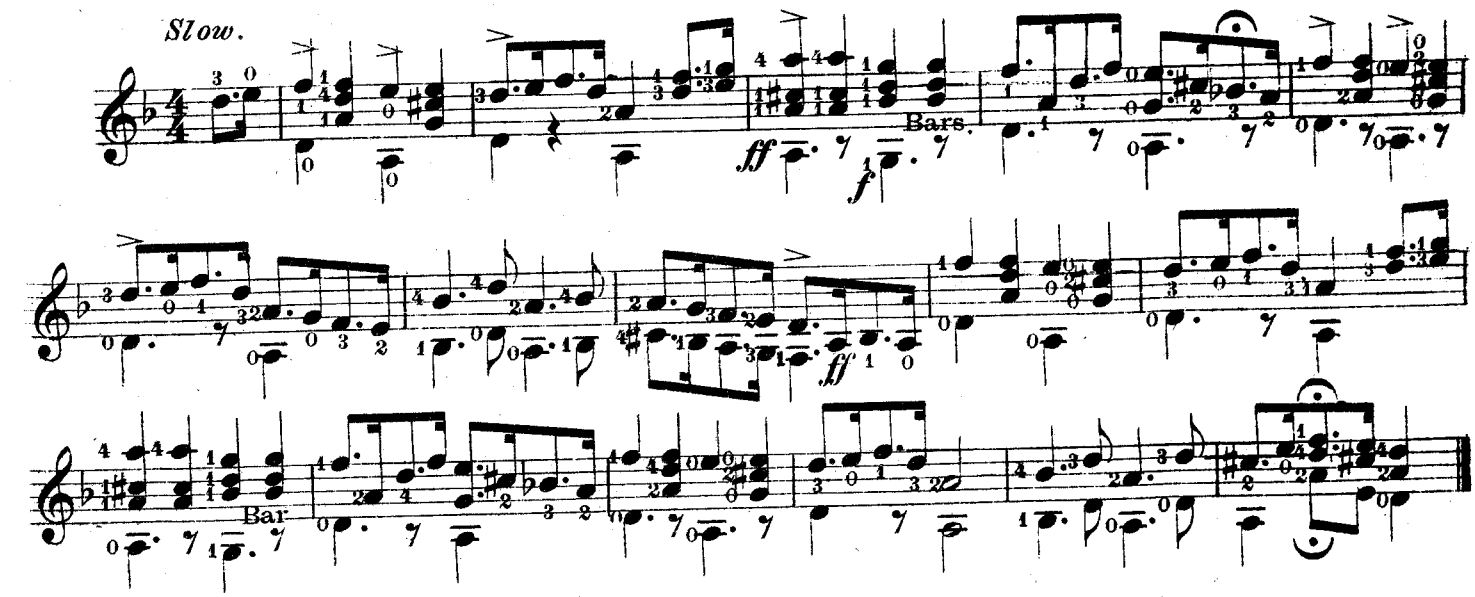

## Etude.

### Moderato.

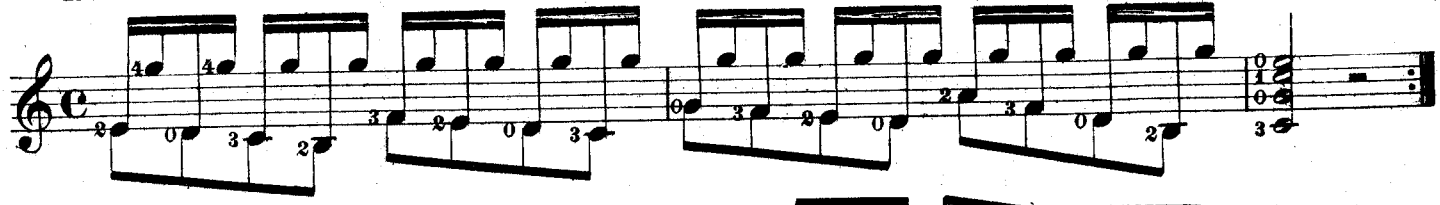


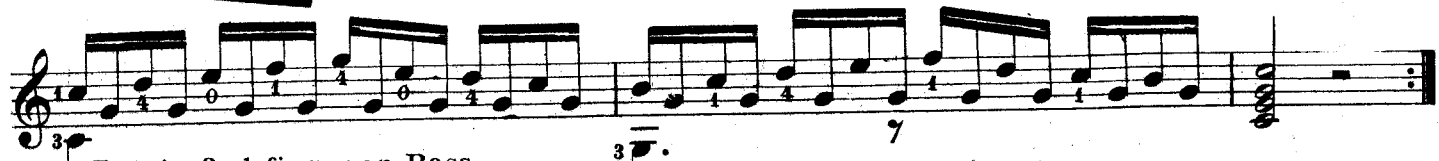

## March.

Shaeffer.

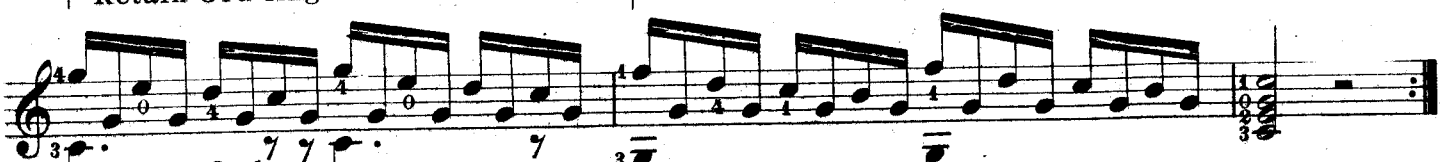


Retain 4th on G.

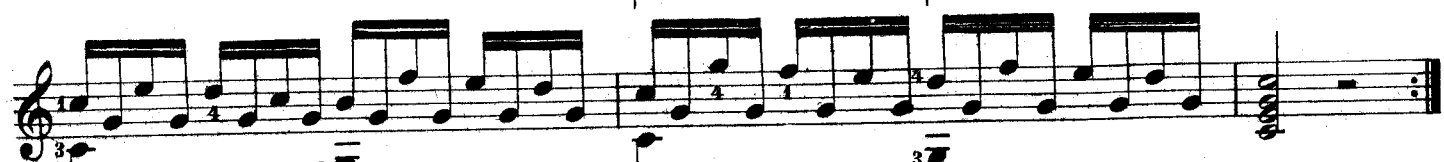


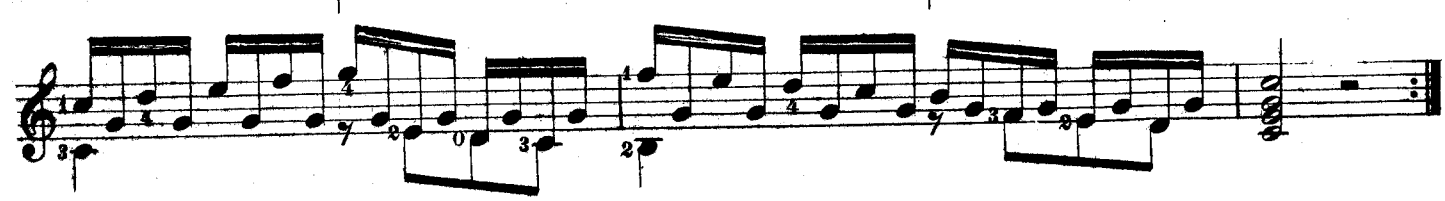


Retain 3rd finger on Bass.

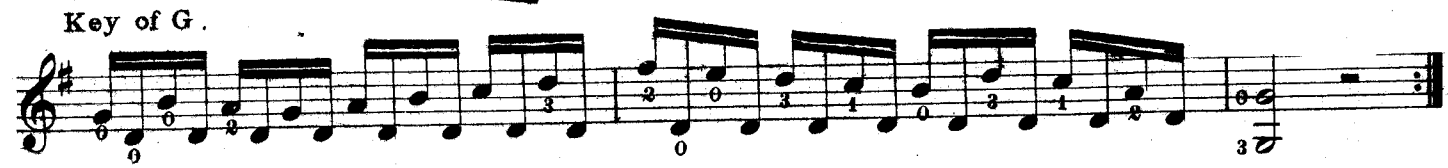


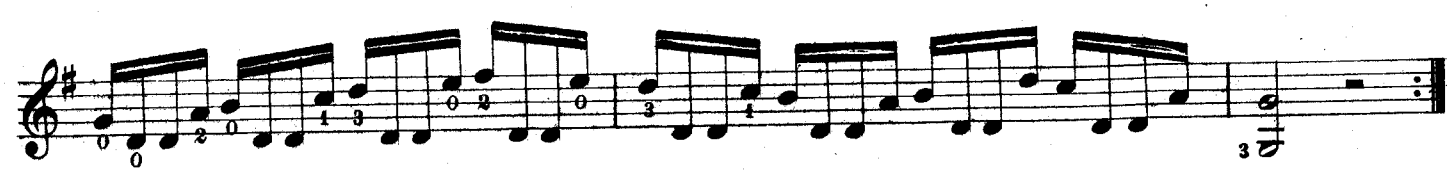
Retain 3rd



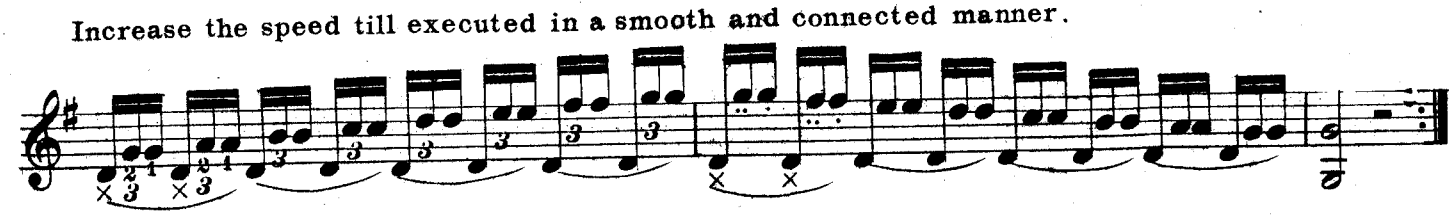


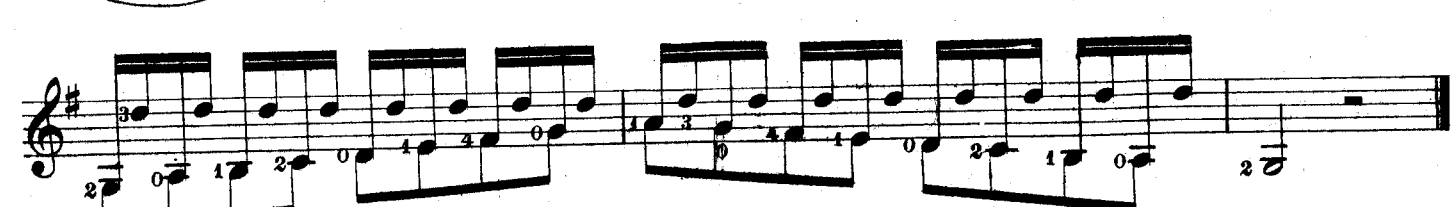
Key of G.

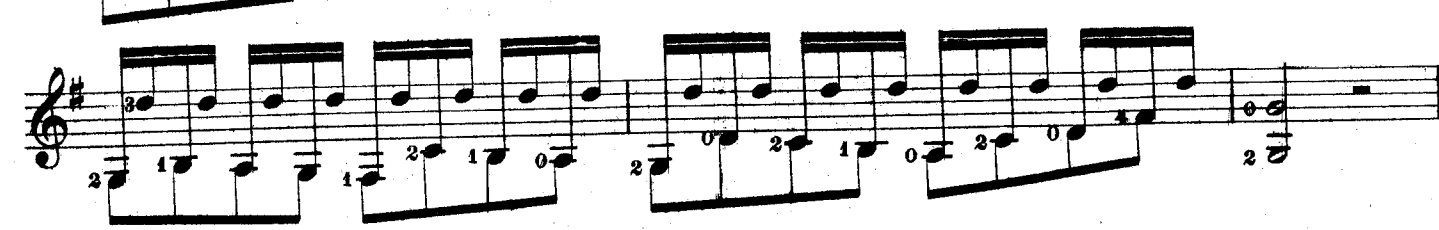


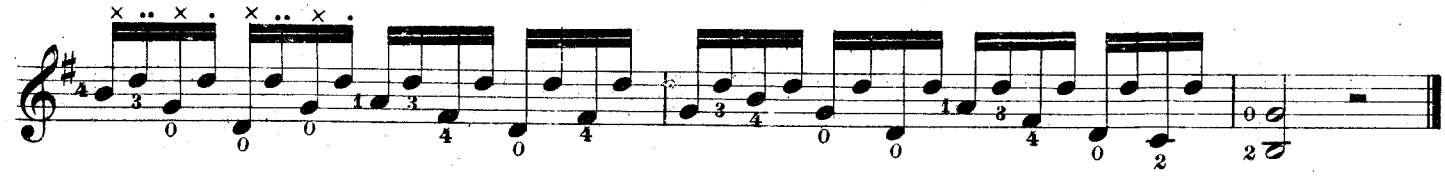


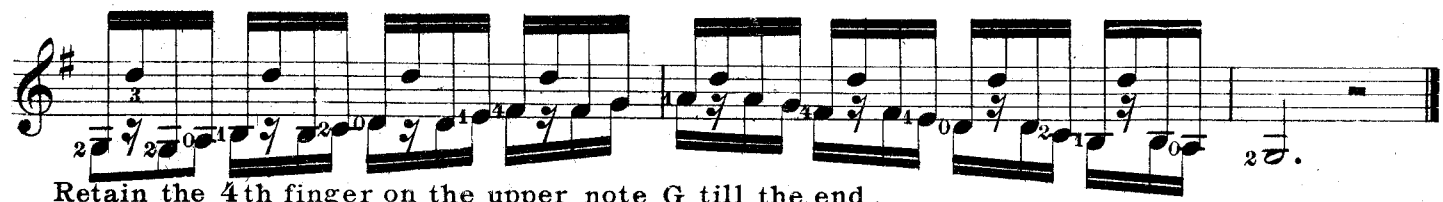
Increase the speed till executed in a smooth and connected manner.



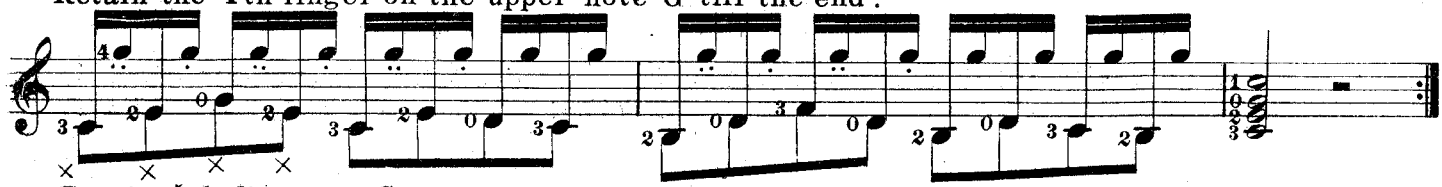




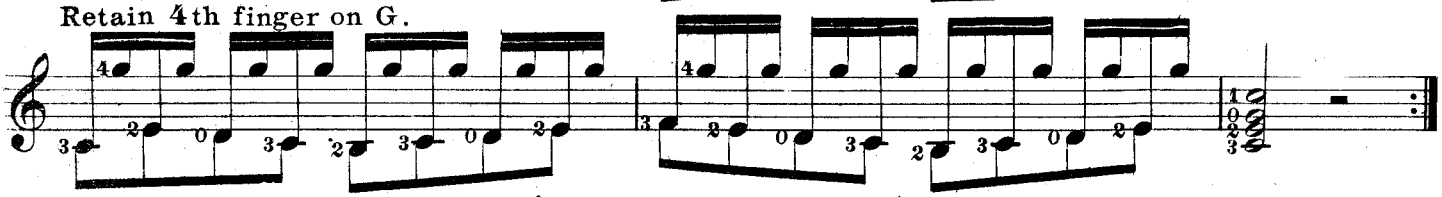


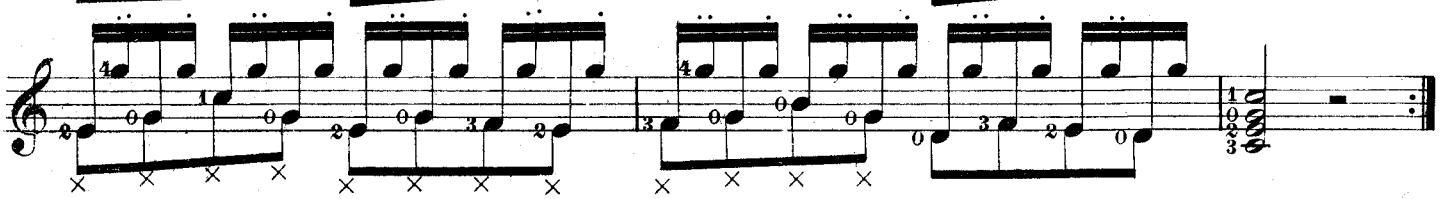


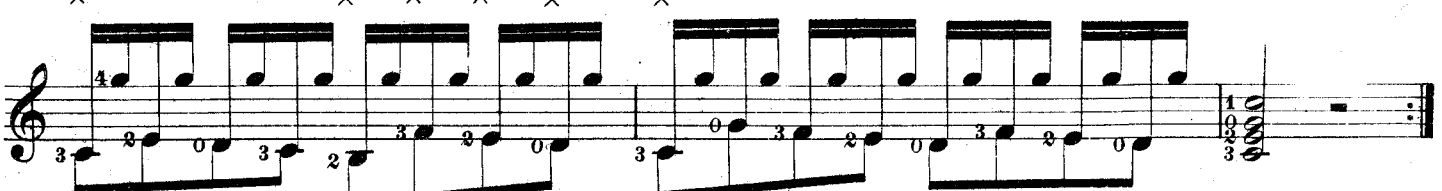
Retain the 4th finger on the upper note G till the end.

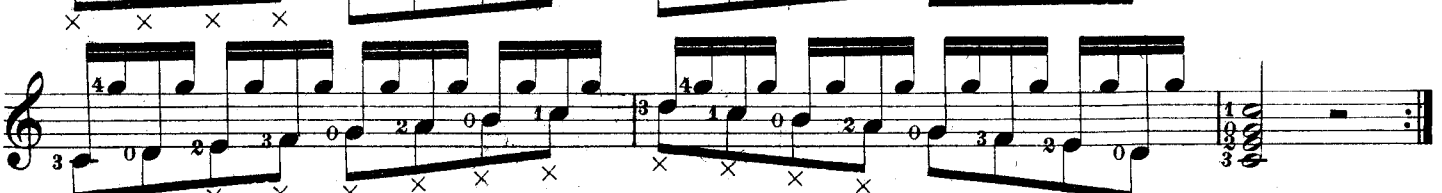


Retain 4th finger on G.

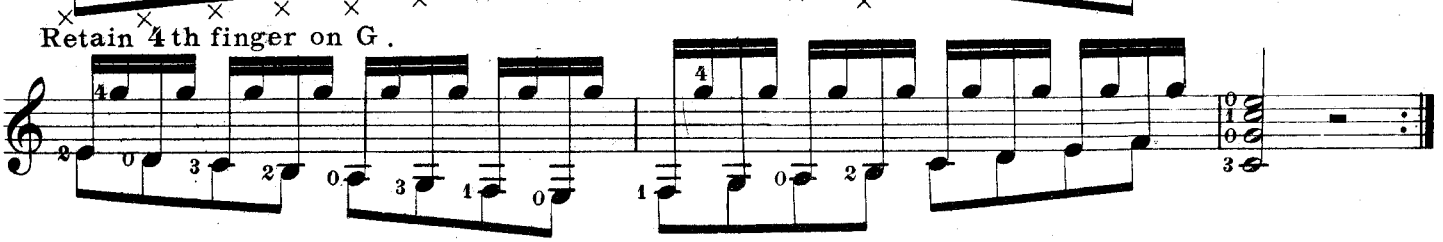




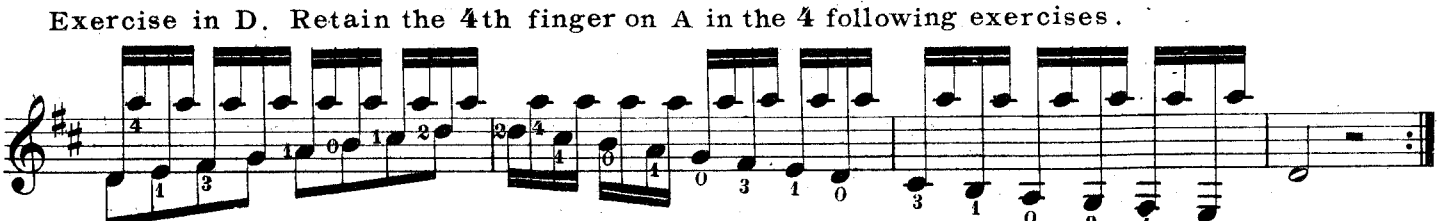


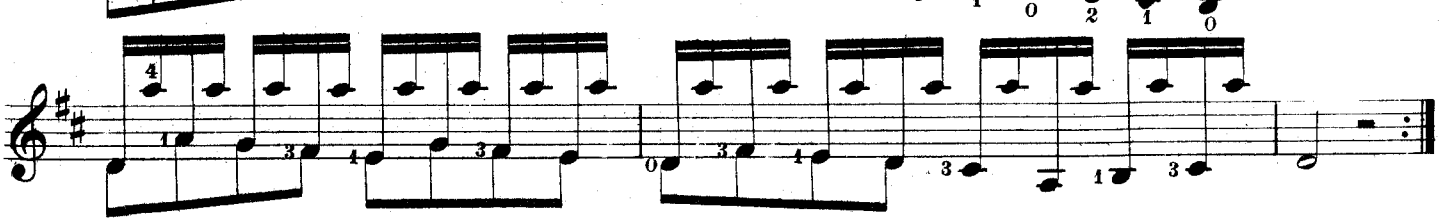


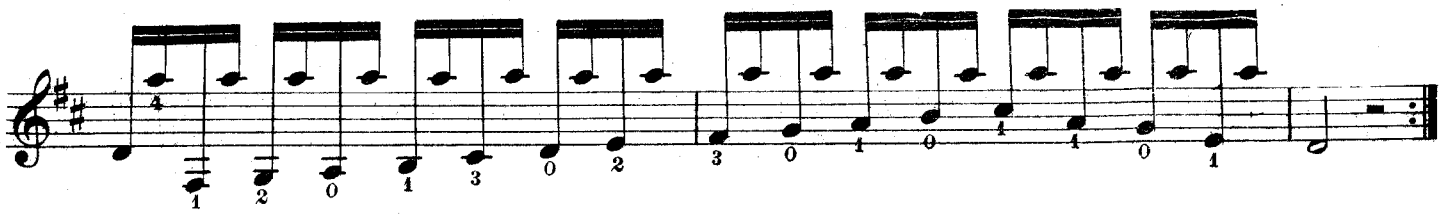
Retain 4th finger on G.



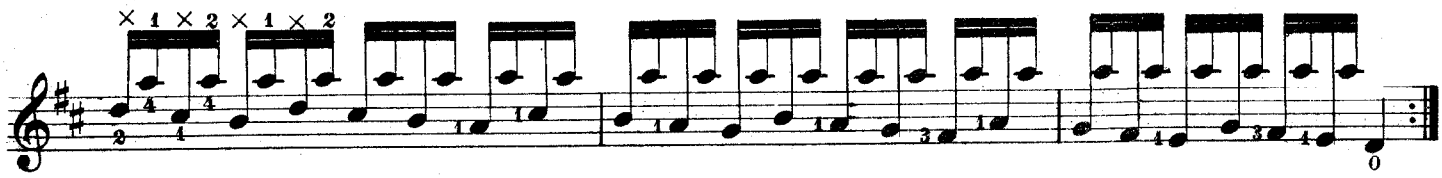
Exercise in D. Retain the 4th finger on A in the 4 following exercises.



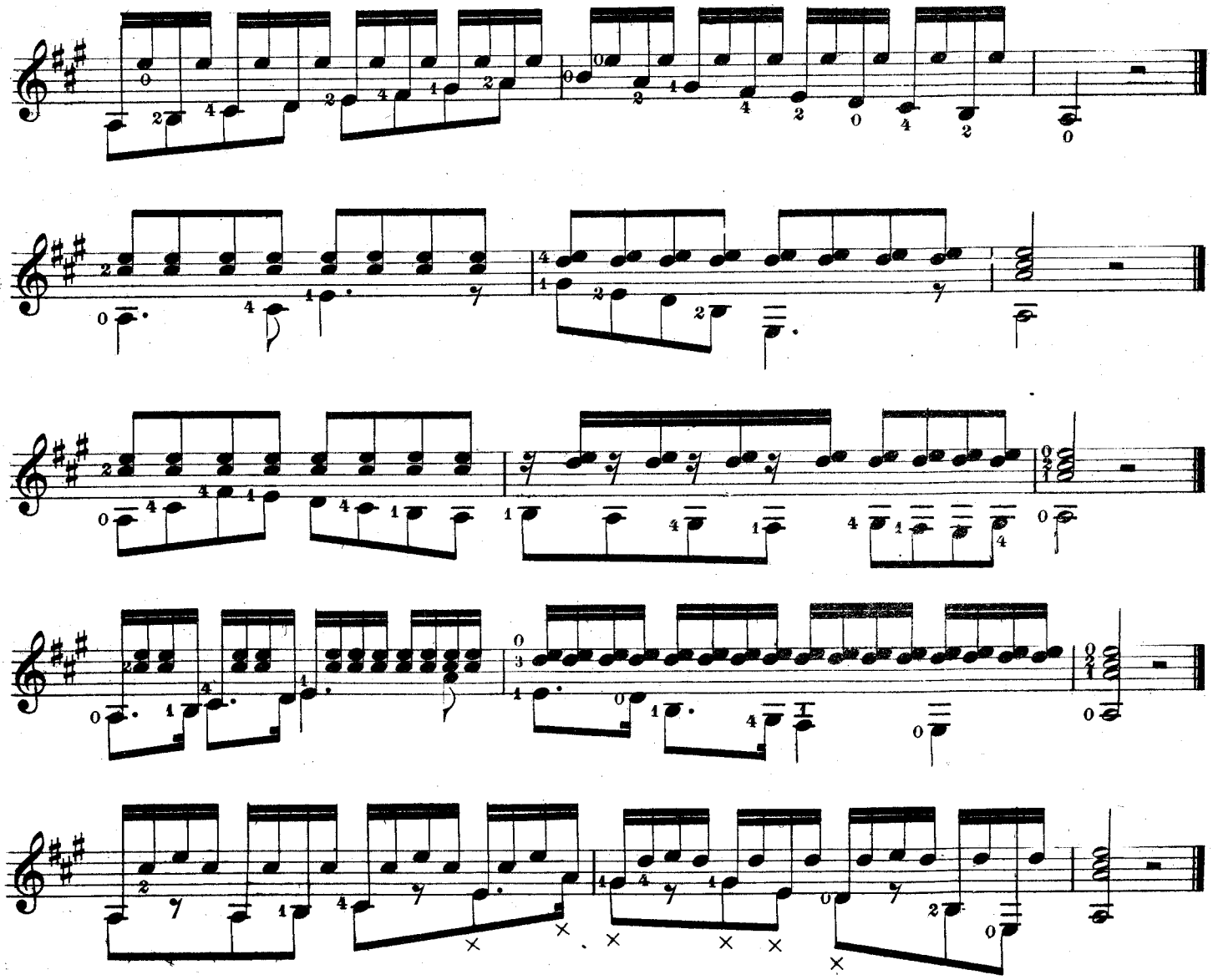




4th finger remains on A while the other fingers stop the undernotes, wrist bends outward .



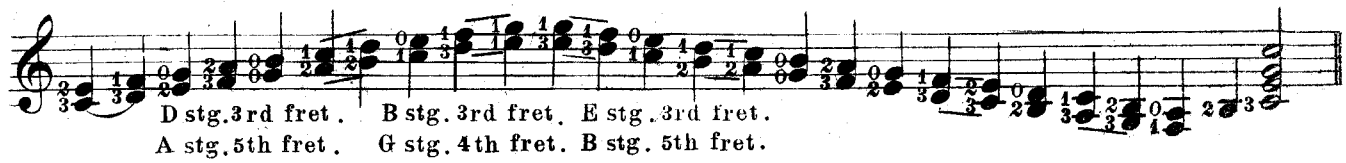
Exercise in A .



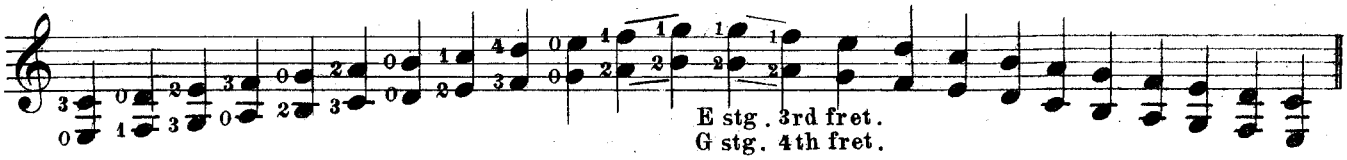
The above exercises are given as preparatory to some of the most difficult solos, and should be well practiced. first commencing slowly, then accelerate by degrees until the exercises in above keys can be executed with smoothness and in a connected manner .

Scale of "Thirds" "Sixths" and Octaves in various keys in the first position, they should be well practiced so the pupil can execute them without hesitating in changing the fingers from one position to another.

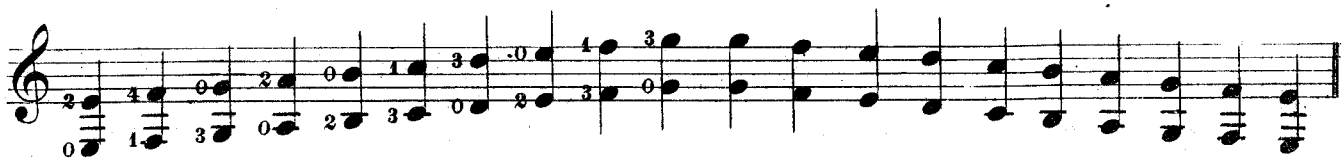
Scale of Thirds.



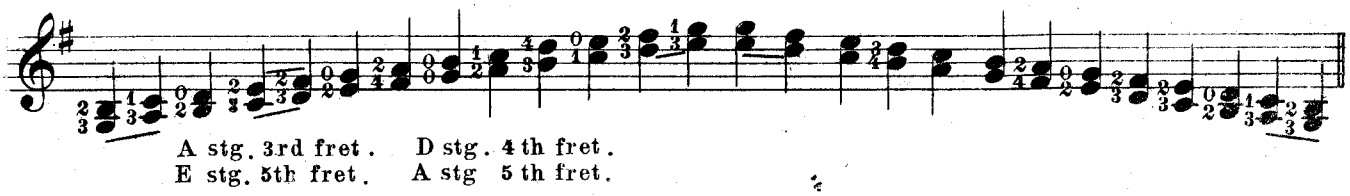

Scale of Sixths.



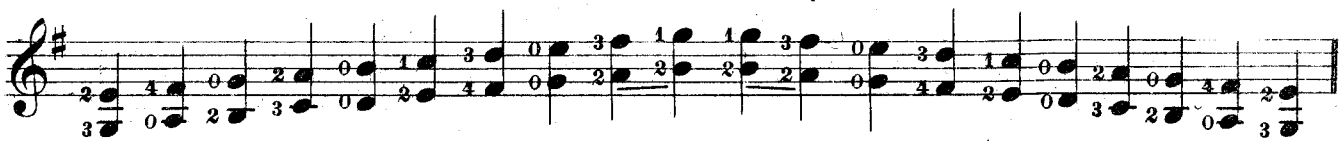

Scale of Octaves.



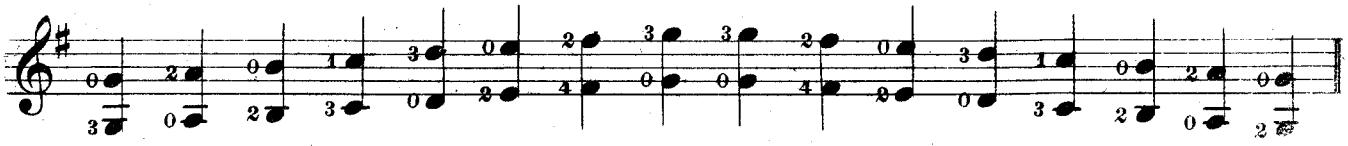
Scale of Thirds in G.



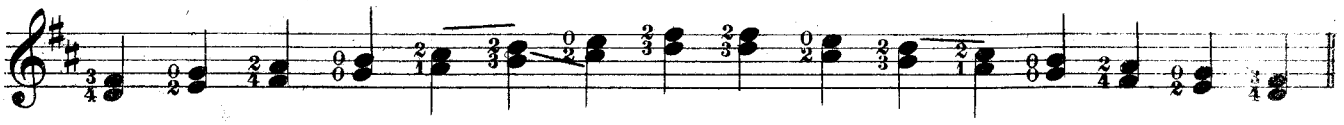

Scale of Sixths in G.



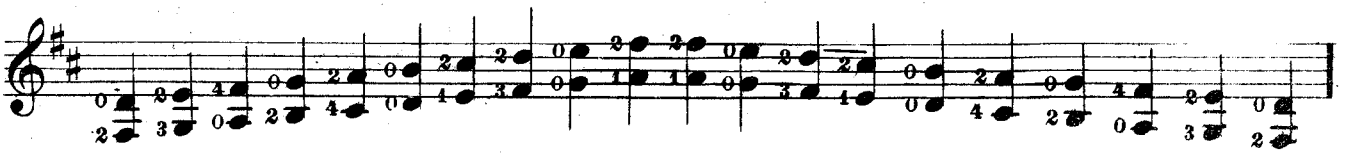
Scale of Octaves in G.



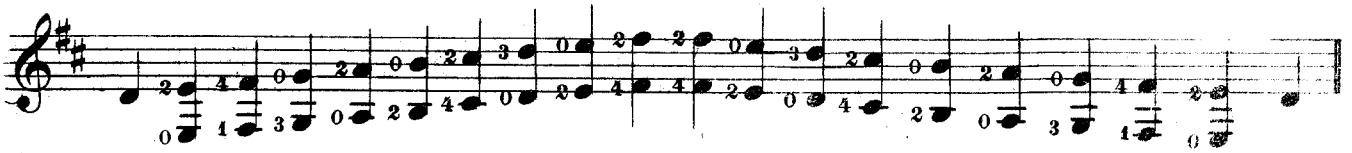
Scale of Thirds in D.



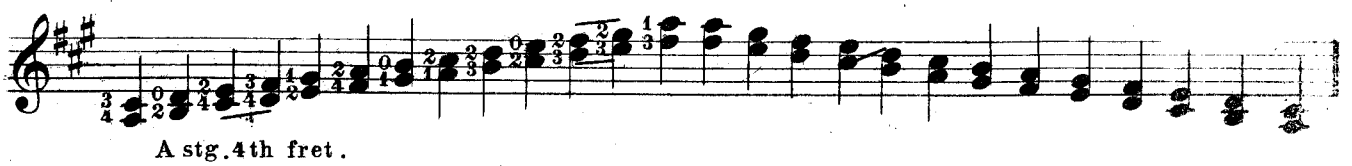
Scale of Sixths in D.



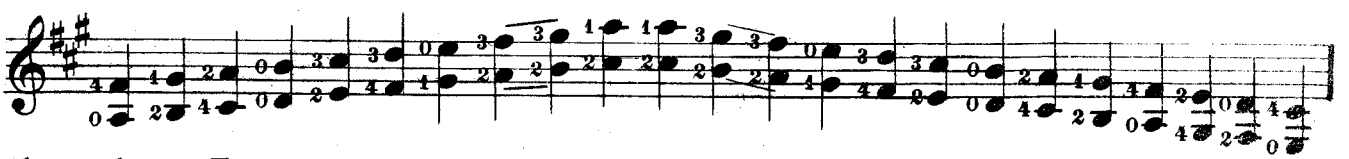
Scale of Octaves in D.



Scale of Thirds in A.



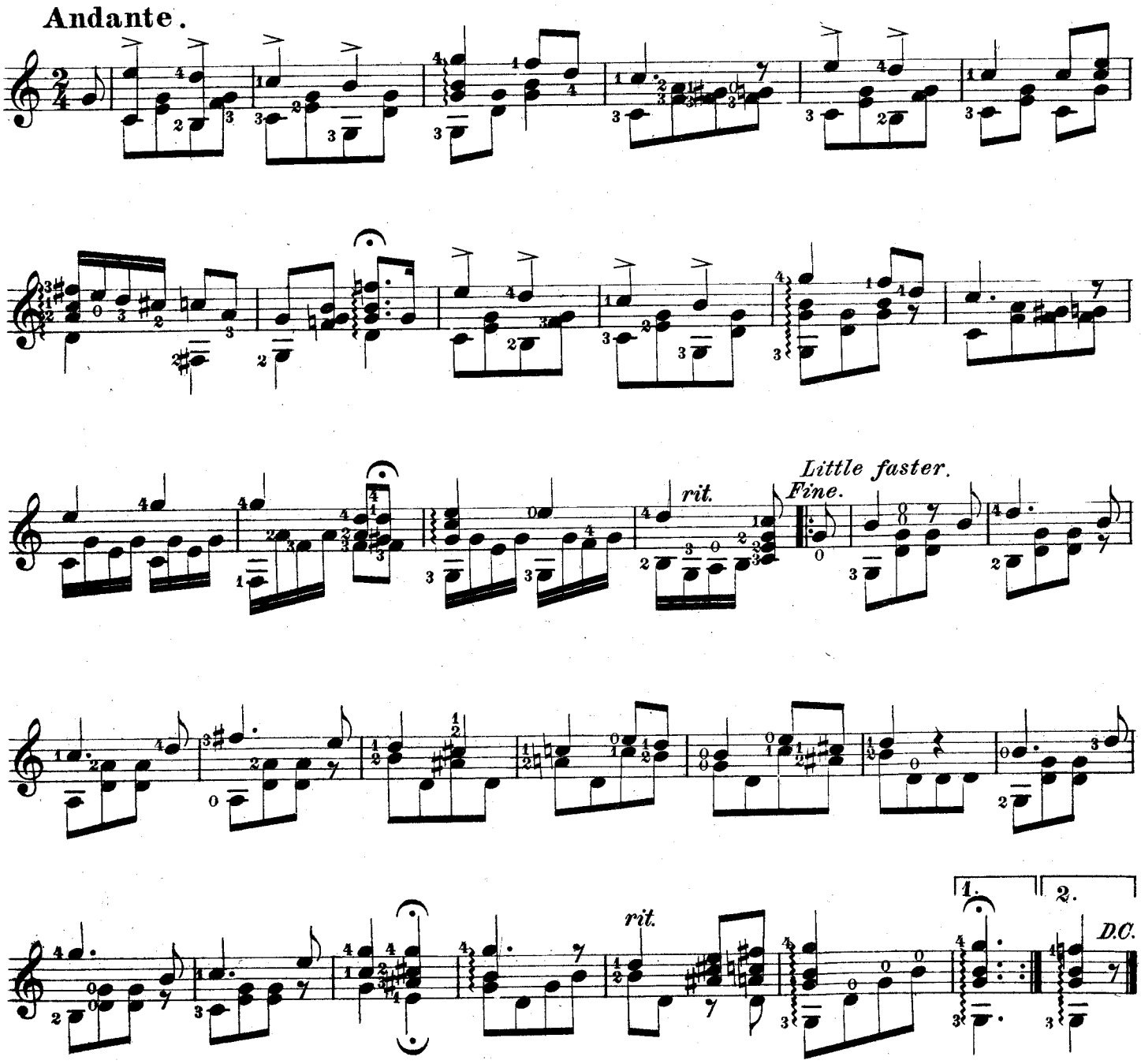

Scale of Sixths in A.



The above eleven Exercises necessitate a slow and diligent way of practice, and are intended for every day study. By so doing, great confidence will be the result, as well as a developement of strength in the fingers of the left hand, which is generally most neglected.

The following collection of pieces are progressively arranged, so as to familiarize the student with the several styles of melodies mostly adapted to the Guitar in various keys and styles of movements, after the following selections are well learned, the pupil will then be prepared to proceed to more advanced studies, which will be appreciated in Part Second . I would suggest to the student to not pass speedily over the following studies, but to perfect each one so that it will be executed with smoothness, and the musical rythm that is neccessary, and to give to each piece its true meaning, as they are many selections from some of the greatest masters as well as some Original compositions written especially for this most valuable work .

## Divertisement

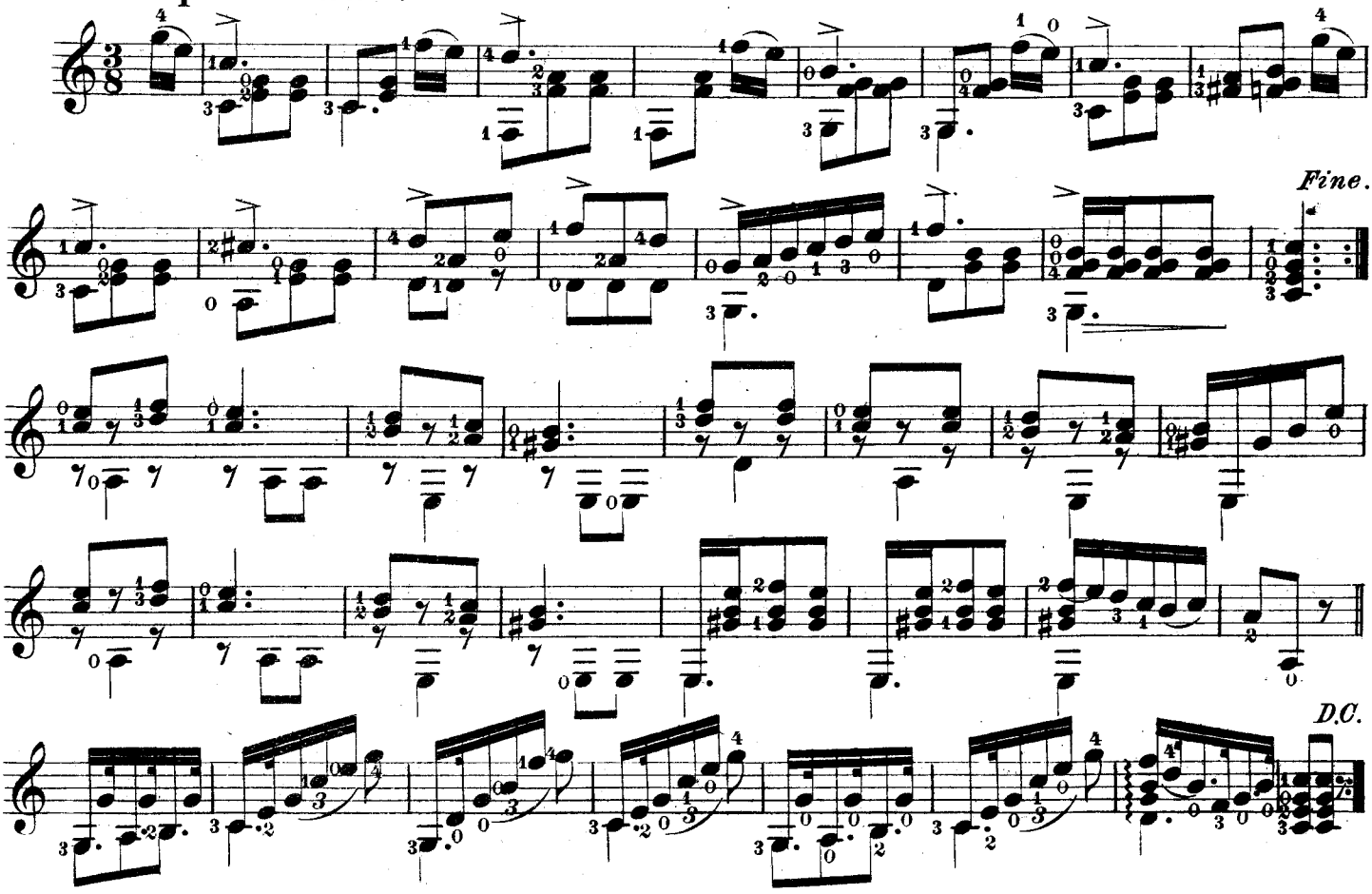


# Sweet-Lorine.

*(Waltz.)*

Arling Shaeffer.

**Tempo di Waltz.**



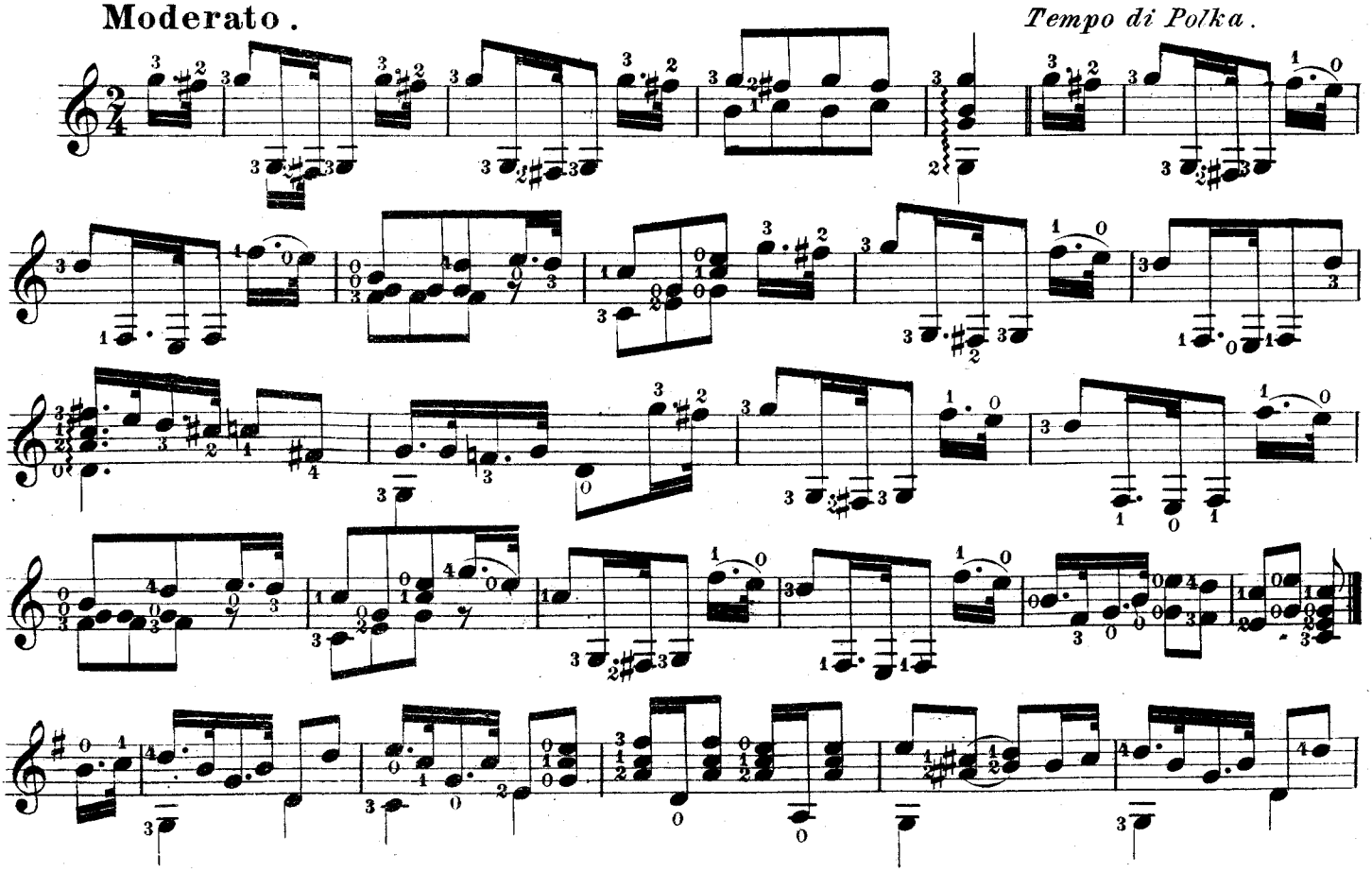

# Clipper Polka.

Arling Shaeffer.

*Introduction.*

**Moderato.**

*Tempo di Polka.*

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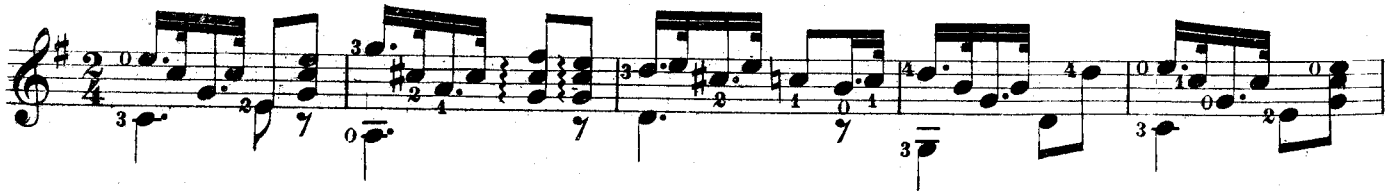
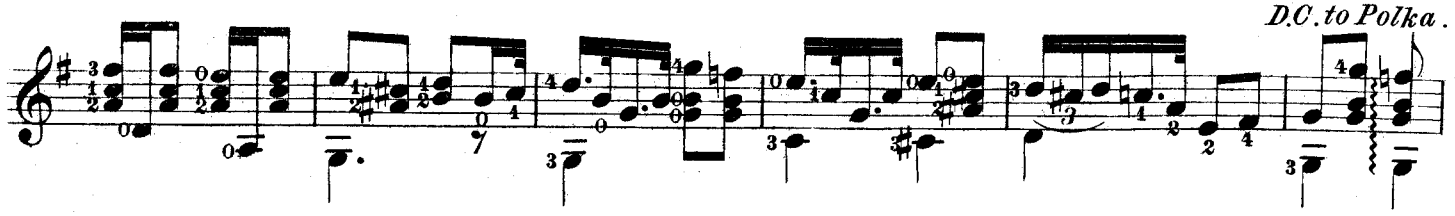
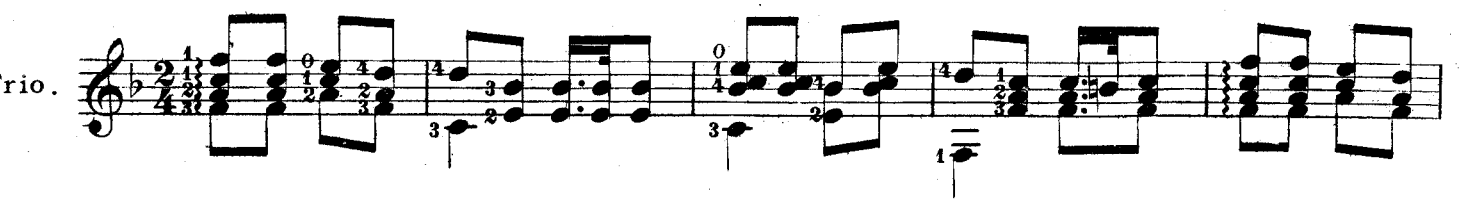
## Clipper Polka Continued

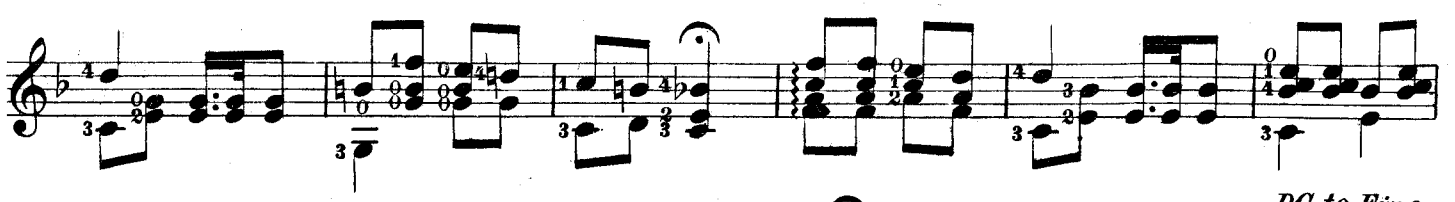


*D.C. to Polka.*



Trio.





*DC. to Fine.*

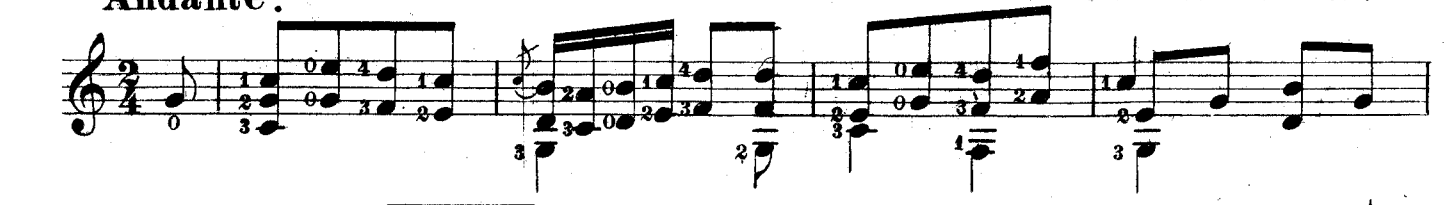
## Etude.

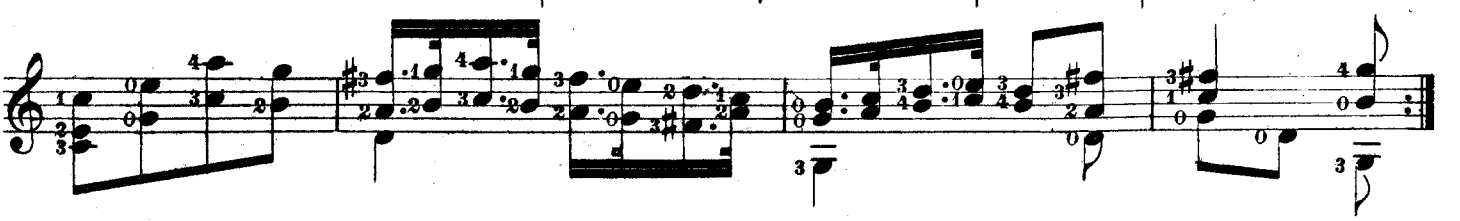
*Tema.*

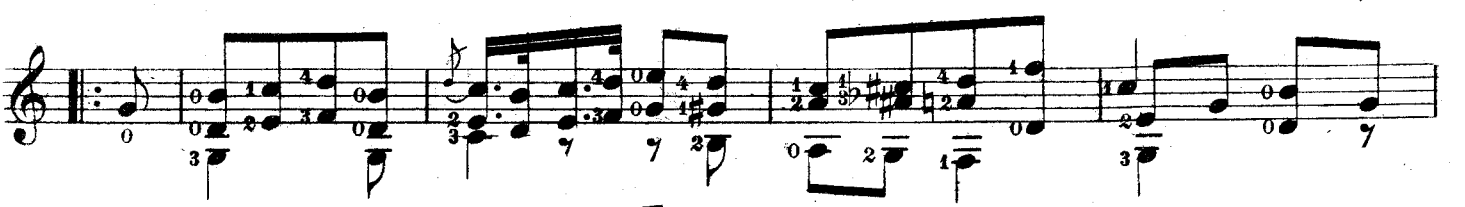
By F. Sor.

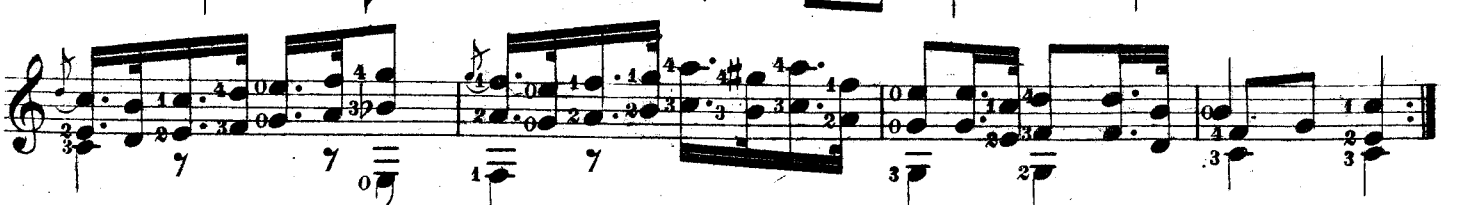
**Andante.**

*5th Var. on Thema.*





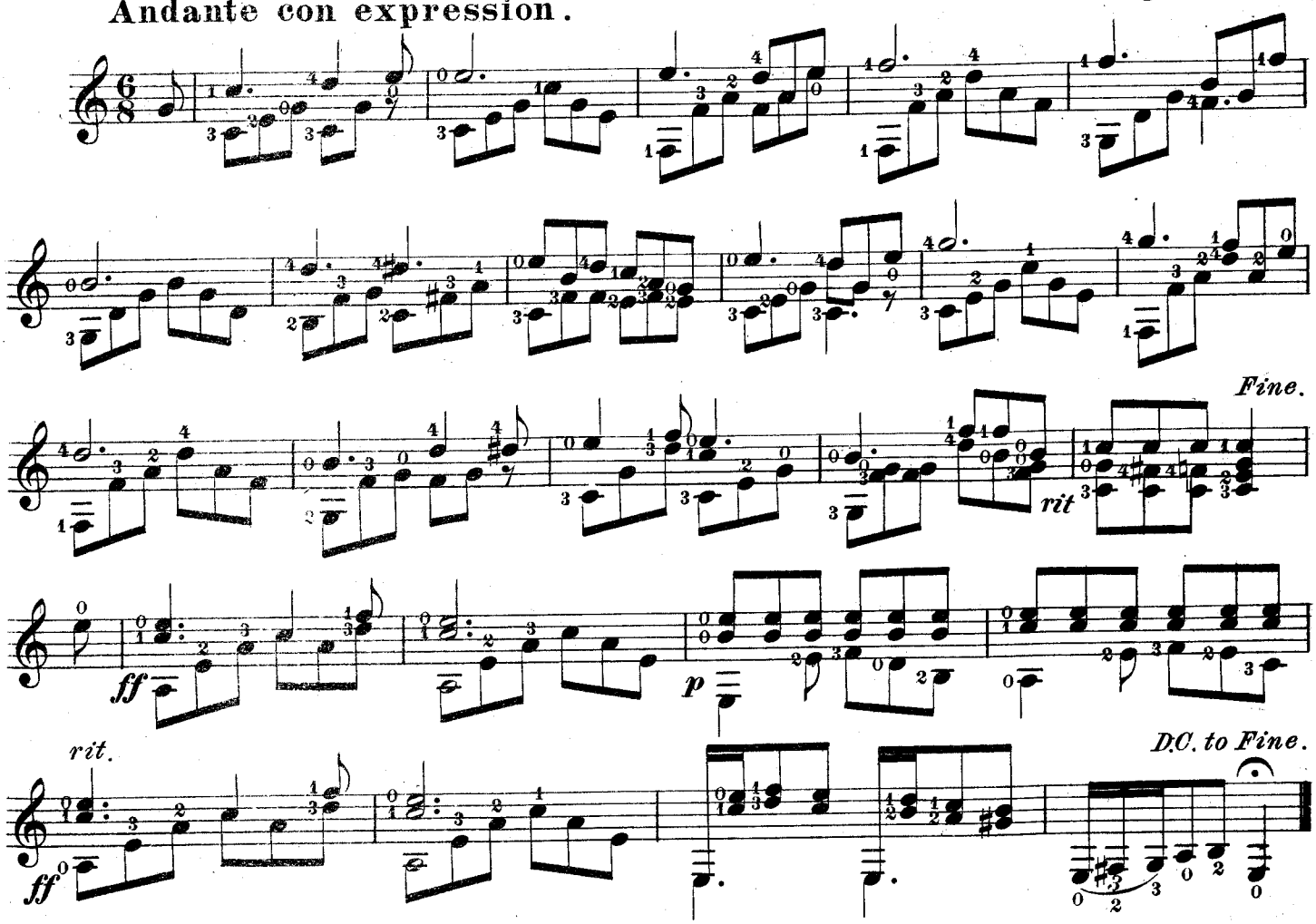




## Sentimental.

Arling Shaeffer.

### Andante con expression.

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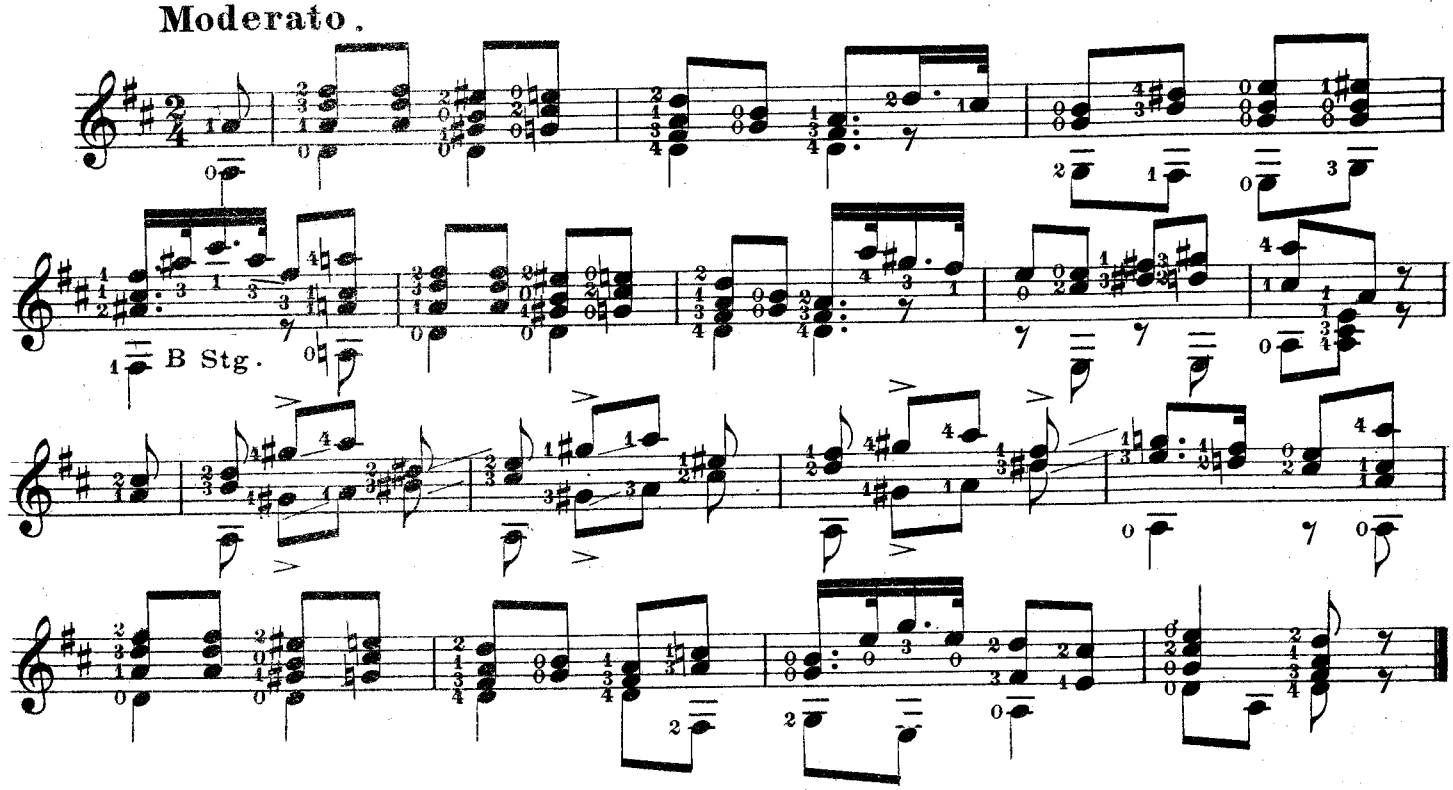
## Thêma.

Luigi Legnani.

### Moderato.

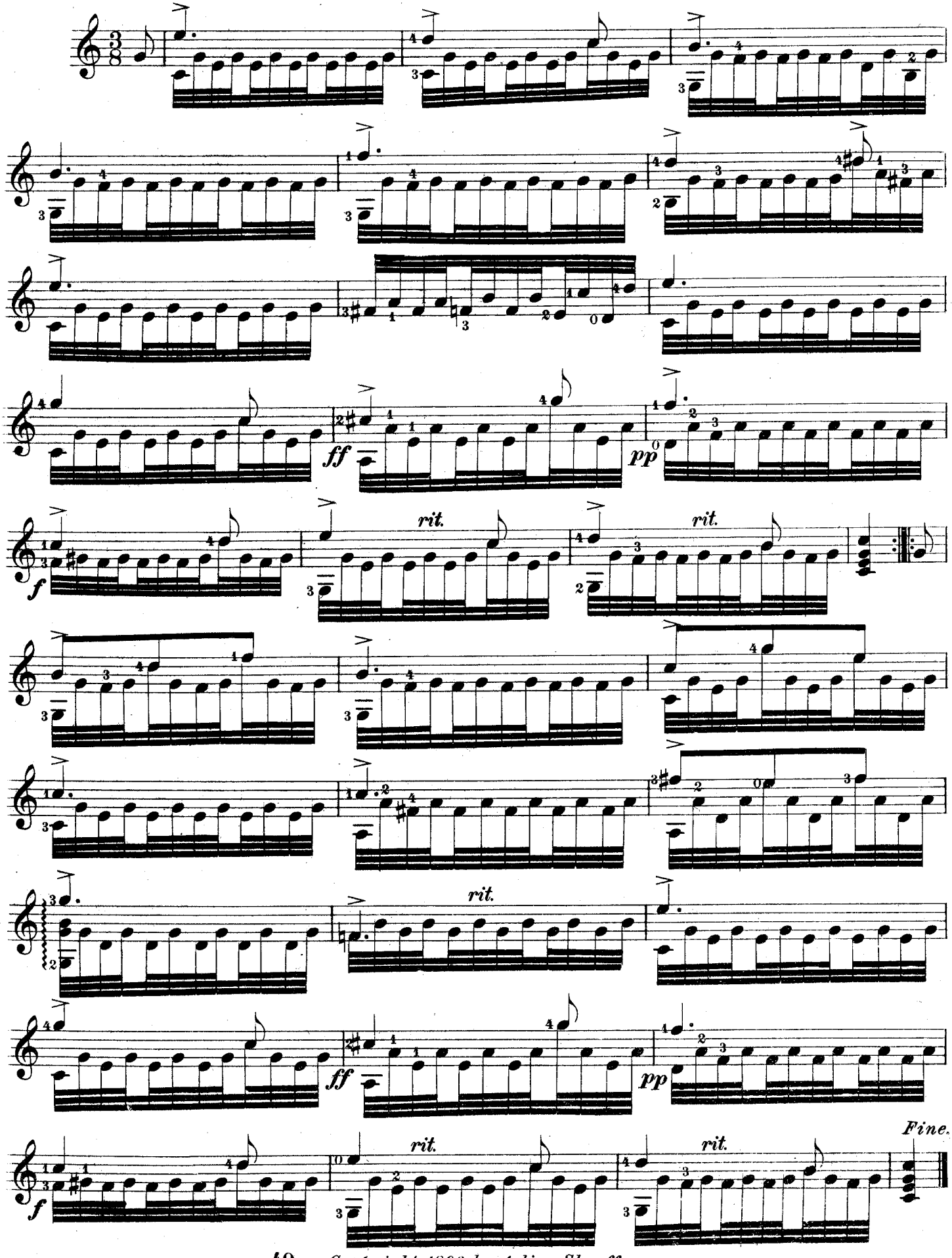


# True Love's Return.

## Melody in C.

**Andante Tema.**

Arling Shaeffer.





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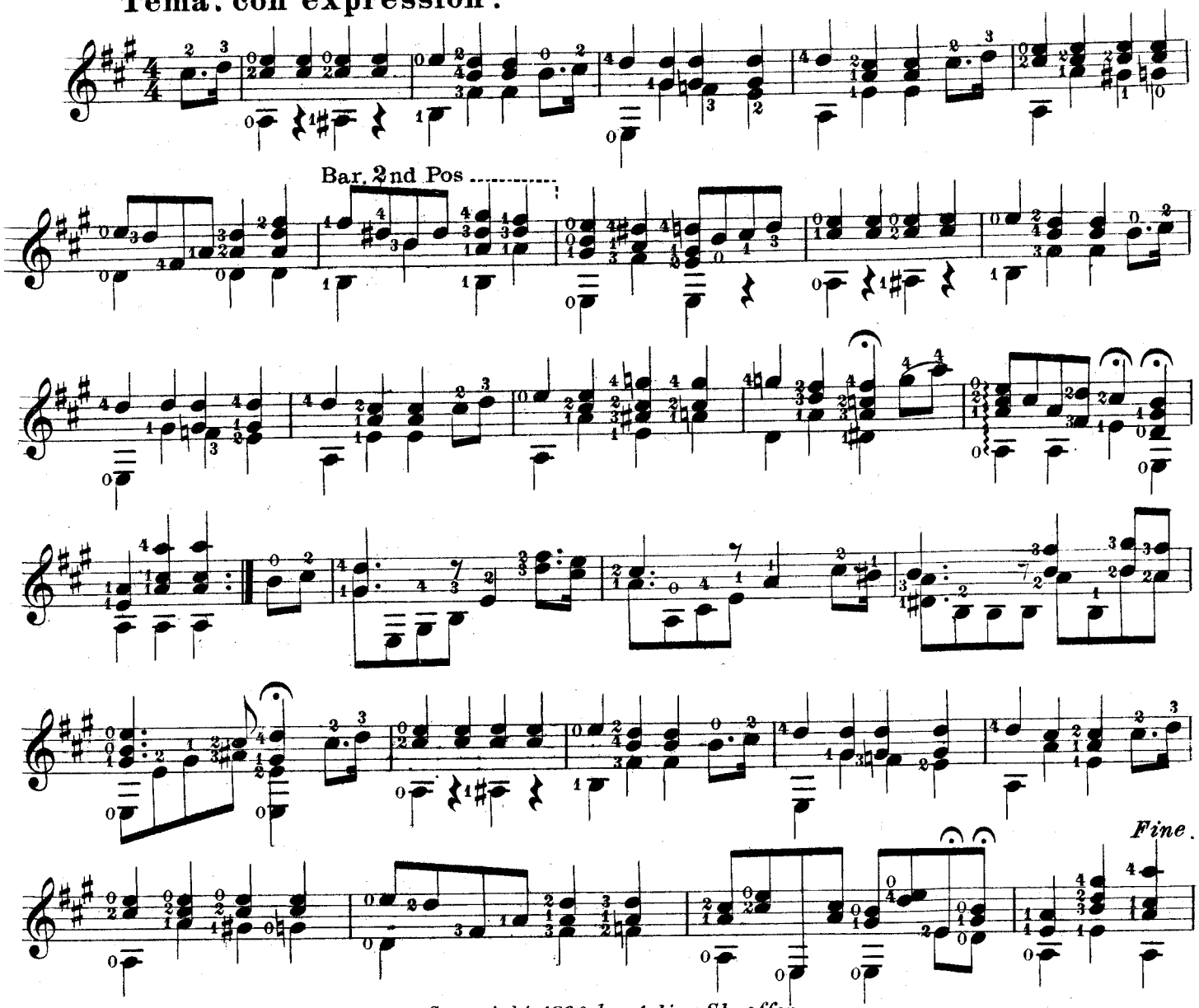
# Regrets.

*Andante.*

Arling Shaeffer.

**Tema. con expression.**




*Fine.*

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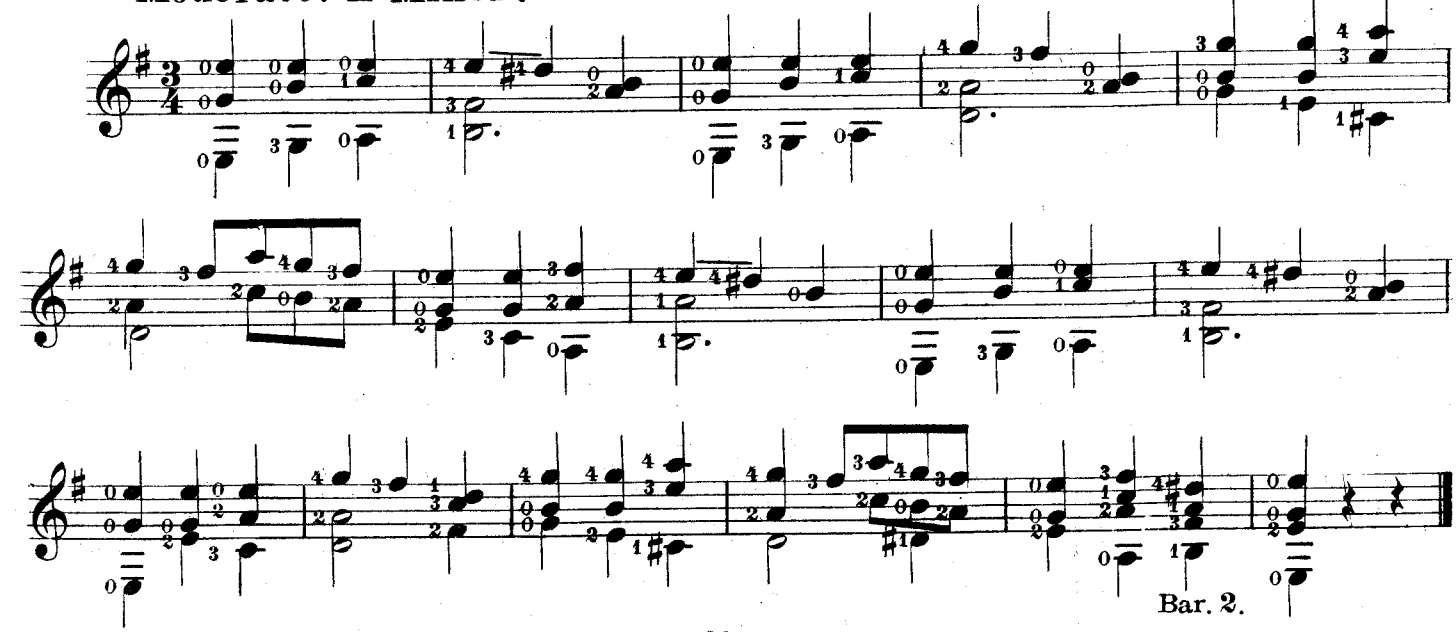
## Minueto.

**Moderato. E Minor.**

Extract From Op. 15. By F. Sor.

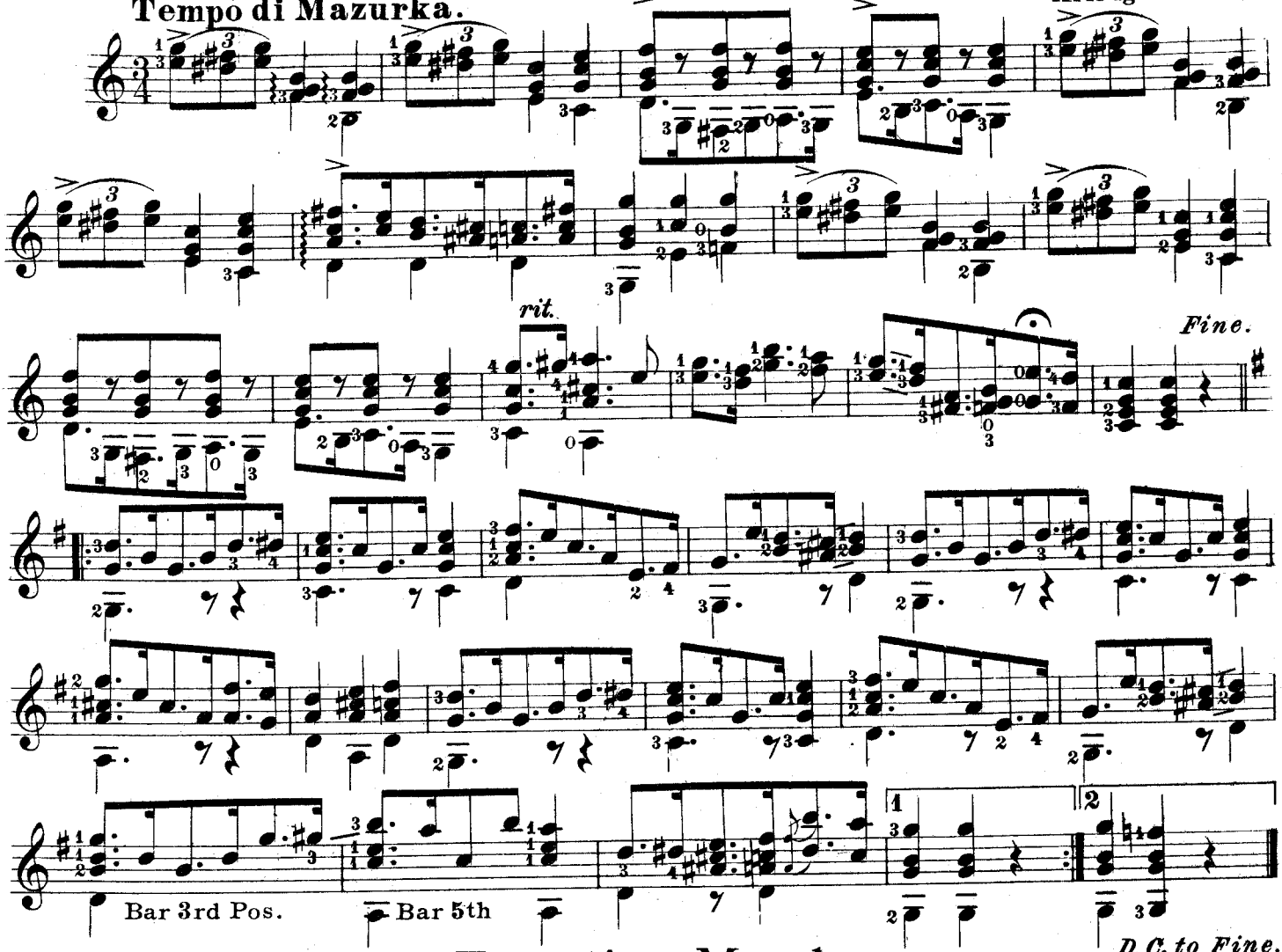


# Sweet Lilac Mazurka.

*GUITAR.*

Arling Shaeffer.

**Tempo di Mazurka.**

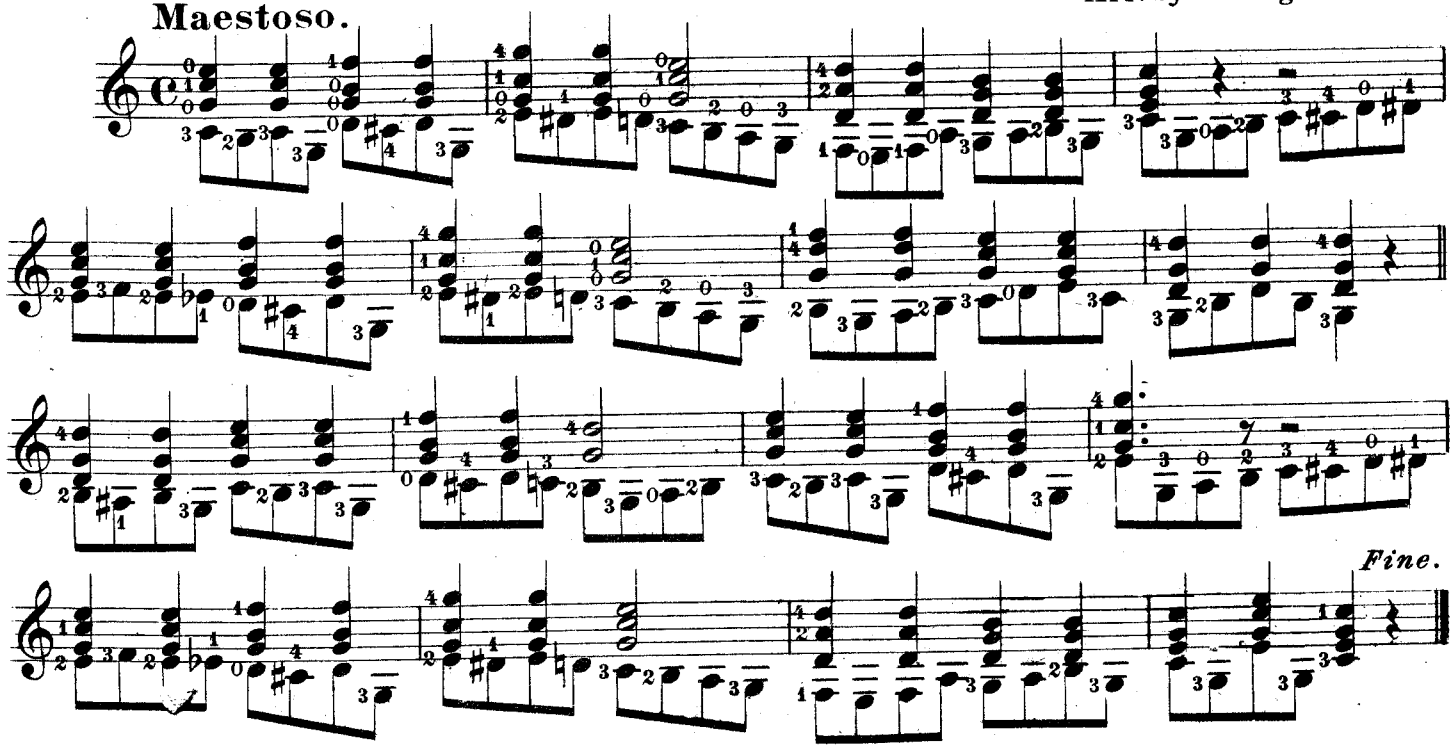



# Egyptian March.

*GUITAR.*

Arr. by Arling Shaeffer.

**Maestoso.**





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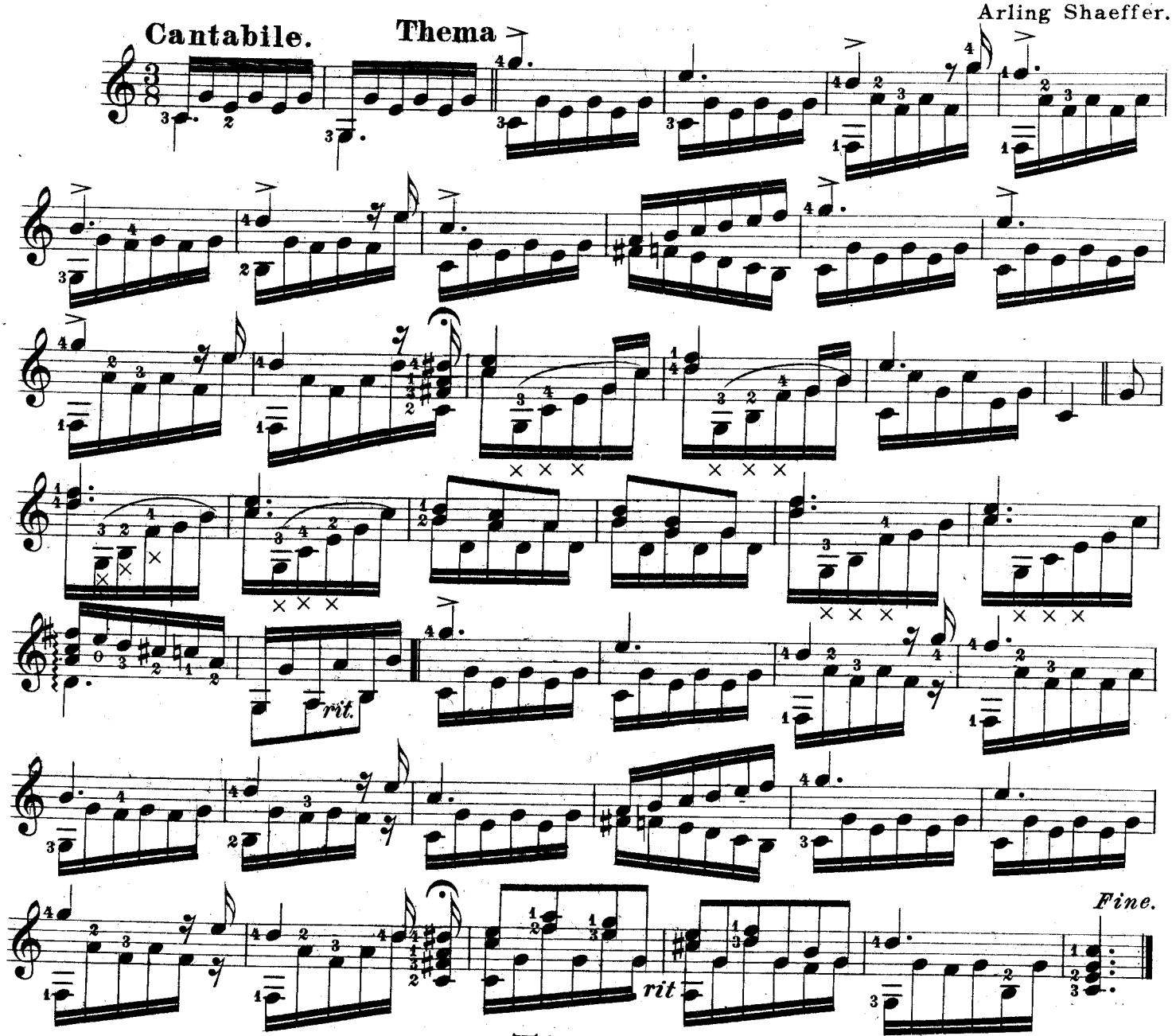
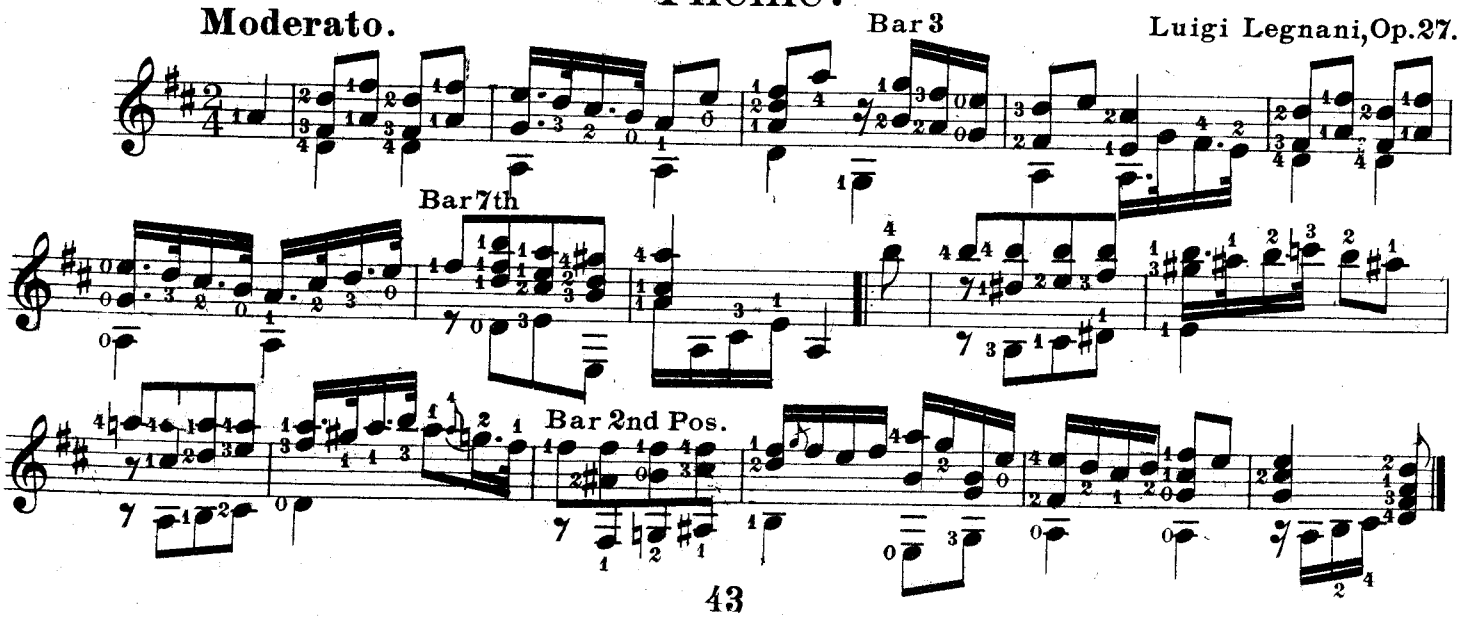
# Wondering.

Arling Shaeffer.




## Theme.



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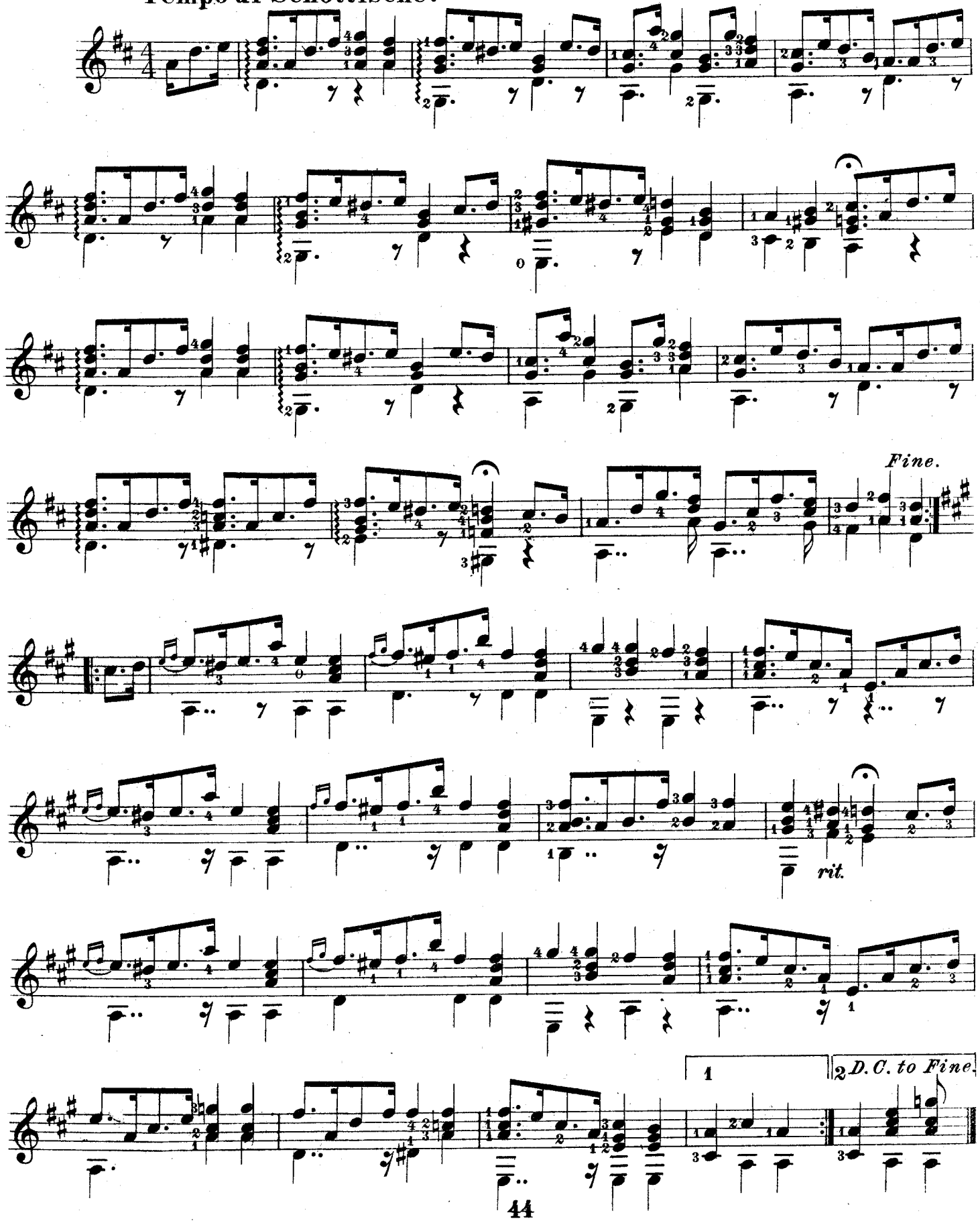
# One Sweet Word.

## (Schottische.)

**Tempo di Schottische.**

Arling Shaeffer.



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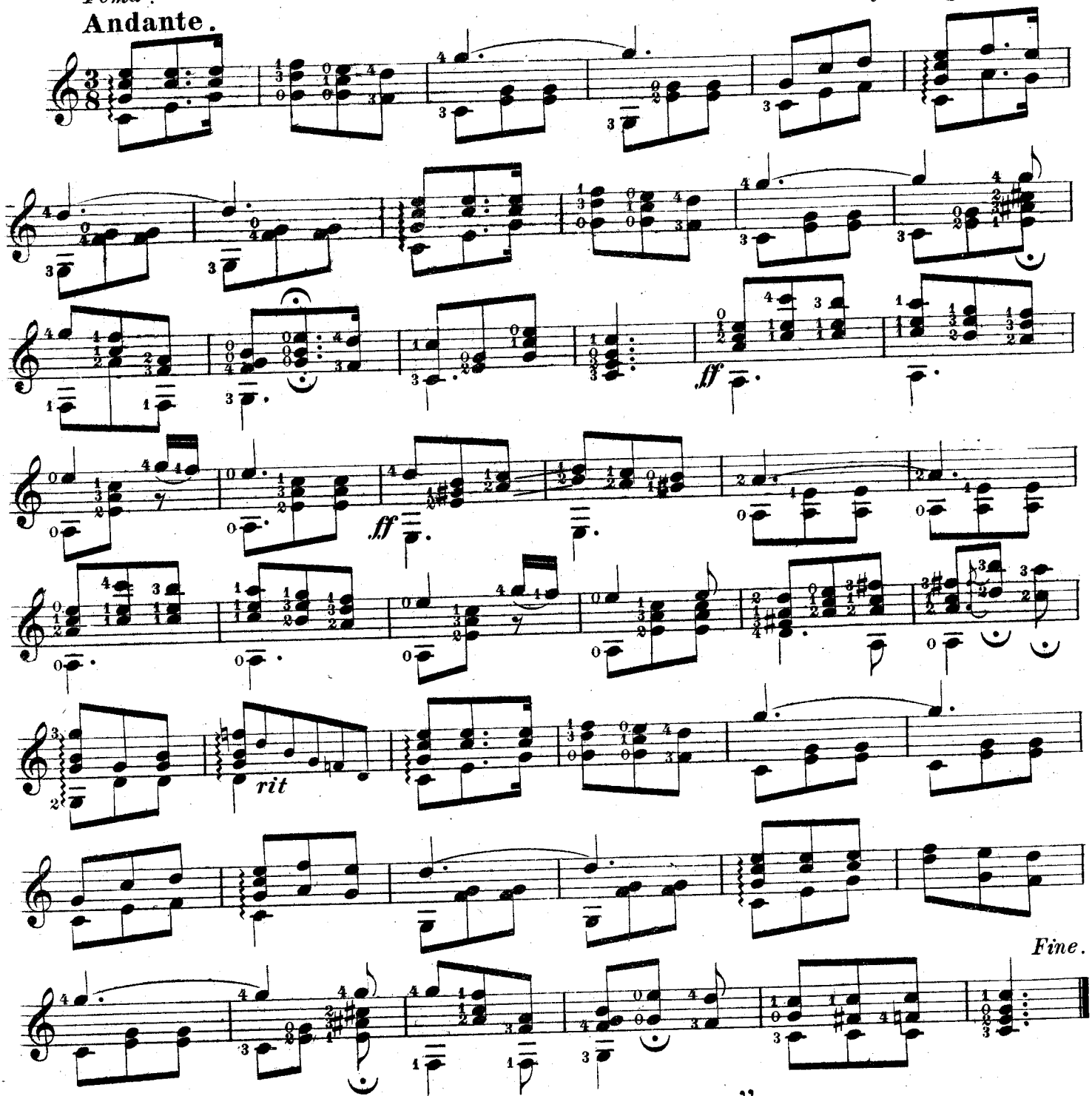
# Take back the Heart.

*Tema.*

Arr. by Arling Shaeffer.

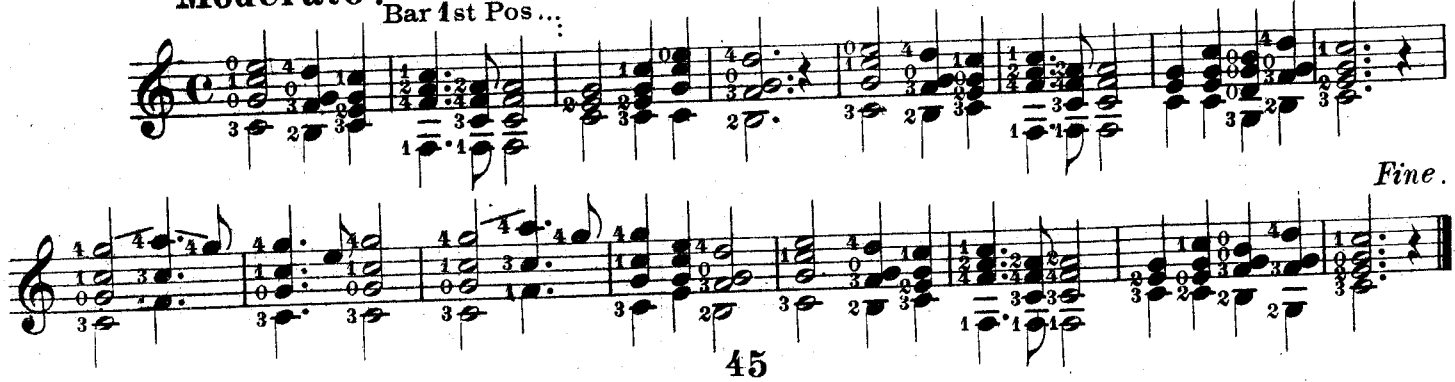
**Andante.**




## "Nearer my God to Thee."

Arr. by Arling Shaeffer.

**Moderato.** Bar 1st Pos...



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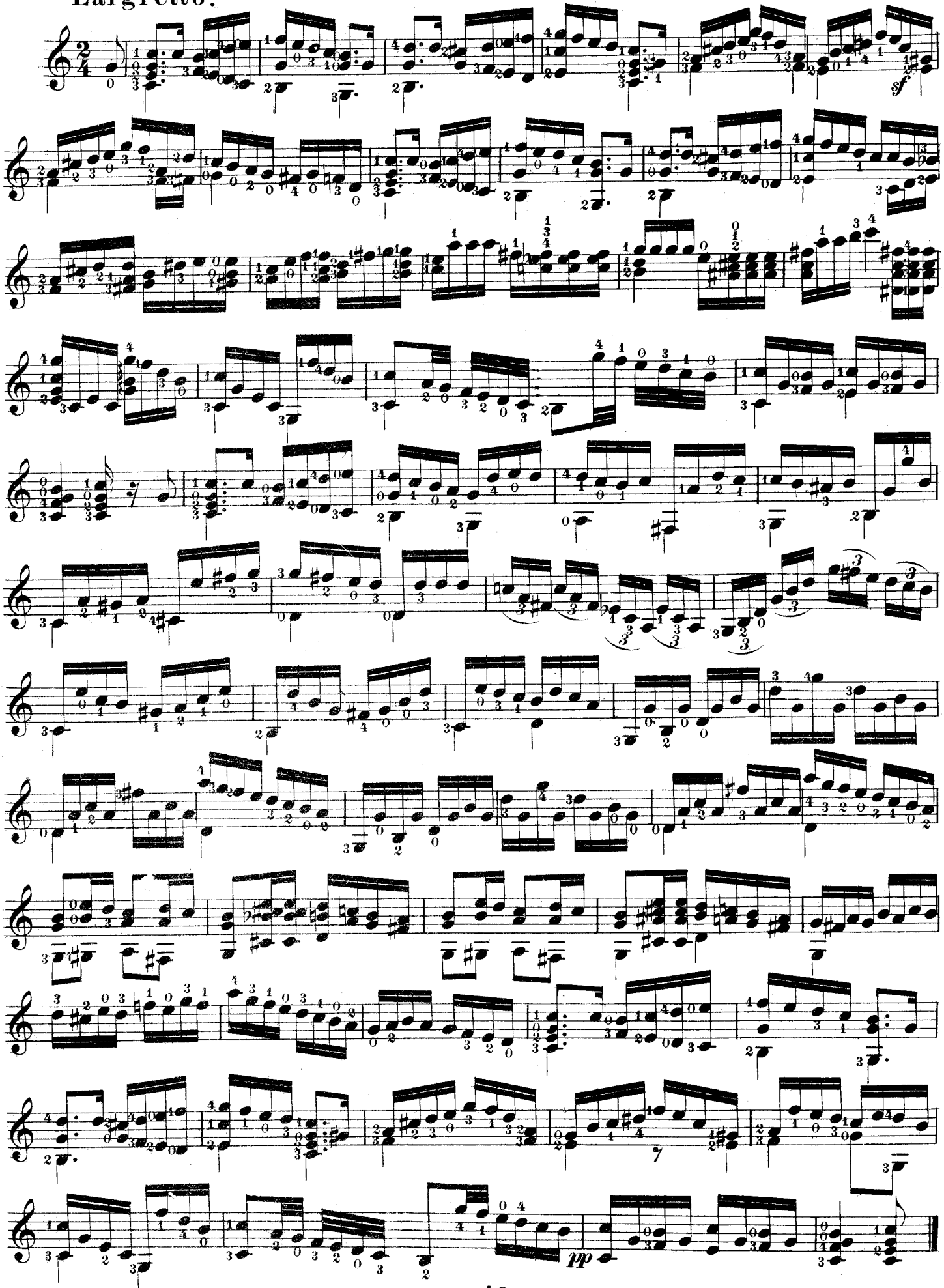
## Largretto.

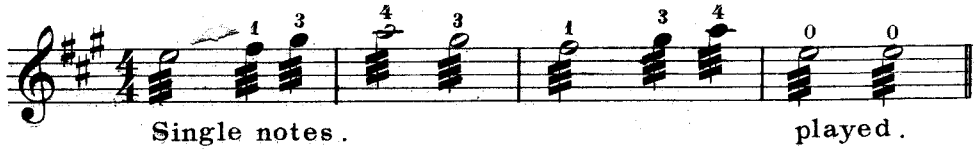


# The Tremolo.

The tremolo is one of the most delicate Embellishments to artistically perform upon the Guitar and when well executed is most beautiful, it is sometimes played tremolo on a single note but can be played upon double notes as well. in practicing the tremolo place the thumb of the right hand upon A Bass stg. and hold it stationed there firmly, then let 2nd finger swing forward and backward hitting the string both ways this is done by some artists with the first finger swinging and picking the string but the movement can be controlled much easier with the 2nd finger to swing and pick the string, it will be easier to try the tremolo at first by operating upon the little E string or 1st string, the following exercises will answer as a valuable lesson and the different ways of executing the tremolo.

## Tremolo.

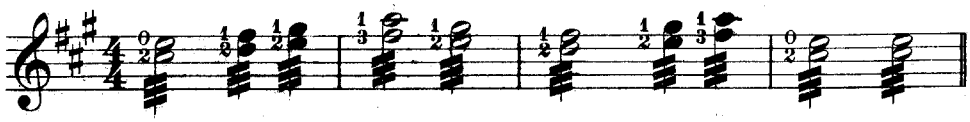
Example.



Single notes. played.

When the Tremolo occurs on two notes to be played tremolo at the same time, the finger must pass across two strings striking both in moving forward and backward.

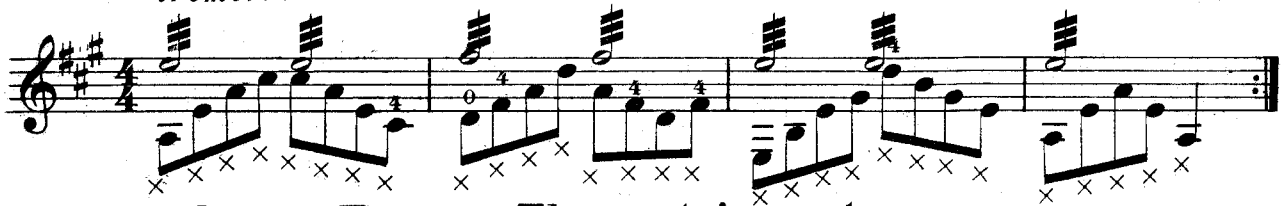
Example.



## Tremolo with Accompaniment.

This style of playing is one of the most difficult of any to perform. while the 2nd finger is passing to and fro upon the tremolo note, the thumb must strike the under notes independently of the tremolo finger thus making two movements in operation at the same time moving in opposite directions or contrary motion. *tremolo.*

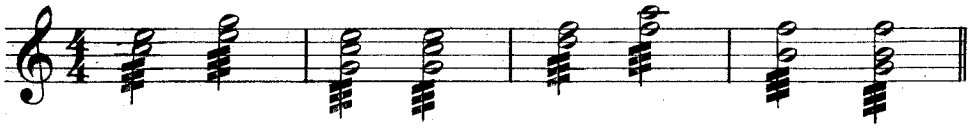
Example.



## Tremolo on Two or Three strings at once.

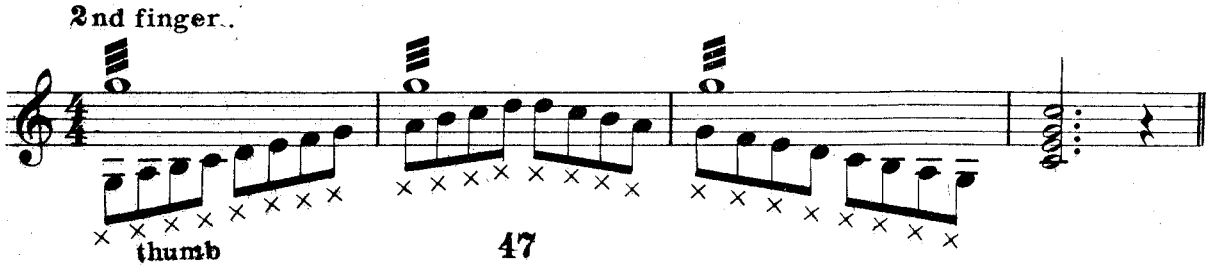
The effect is very pleasing and can be applied many times to great advantage on half or whole notes where a sustained tone is wanted, to execute such notes the finger should be placed in position slanting backward towards the bridge and passing forwards and backwards across the two or three strings to be played tremolo touching them only slightly and should move at a great speed. The thumb of the right hand can rest on one of the Bass strings and assist to steady the hand while the 2nd finger is performing the tremolo movement. Practice the movement of the 2nd very slow at first accelerate by degrees.

Example



Tremolo on one string pick under notes with the thumb at same time.

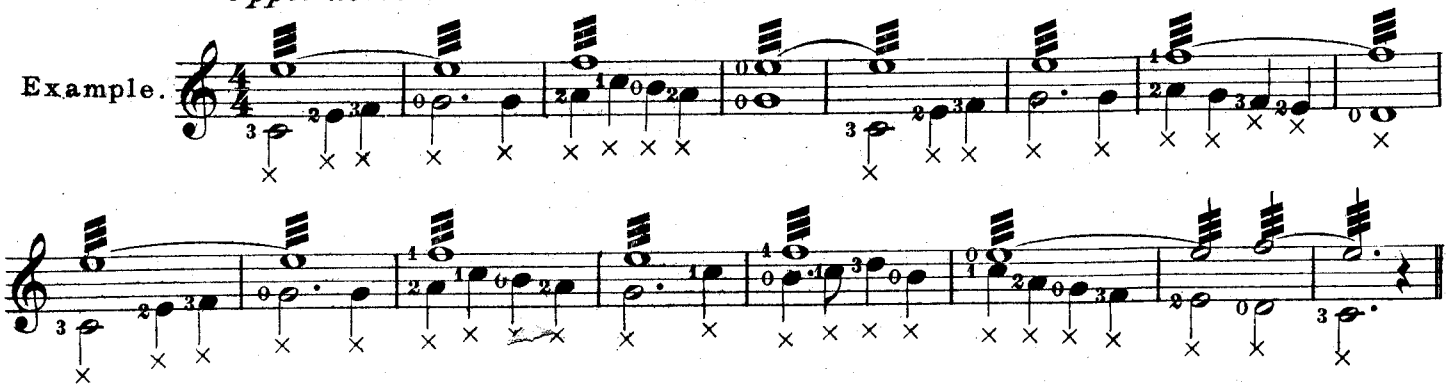
Example.



## Melody.

*Upper notes continual tremolo*

Example.

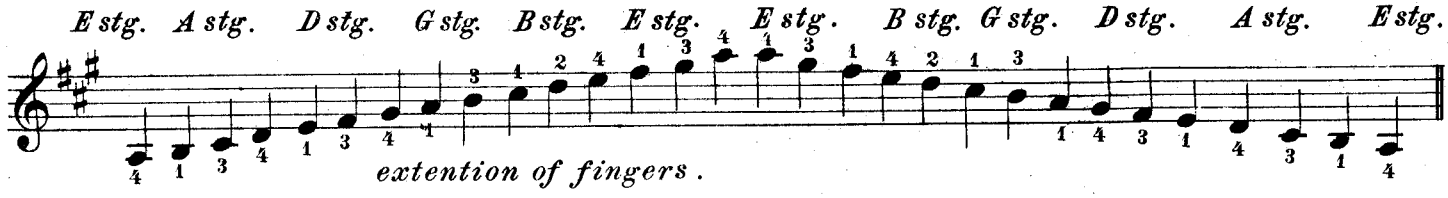


## Gamut in Second Position.

The following system of fingering compares with the scale of G in the 1st position. Bar all the strings across at nut with 1st finger. Finger all notes with remaining 3 fingers the following fingering is correspondingly the same only applied in the 2nd position thus giving the scale of A Major in the 2nd position, however this fingering can be applied to any position on the Guitar and the name of the scale will be where the 1st finger falls upon the 3rd or G string or 4th finger falls on either Bass E or small E string.

## Scale of A in Second Position.

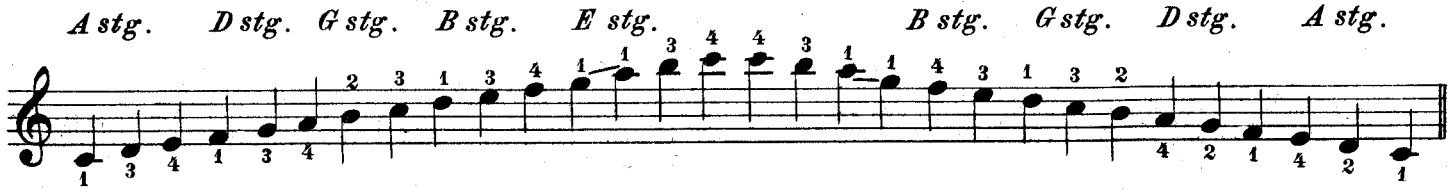
Barr 2nd position during entire scale.




## Gamut in Third Position.

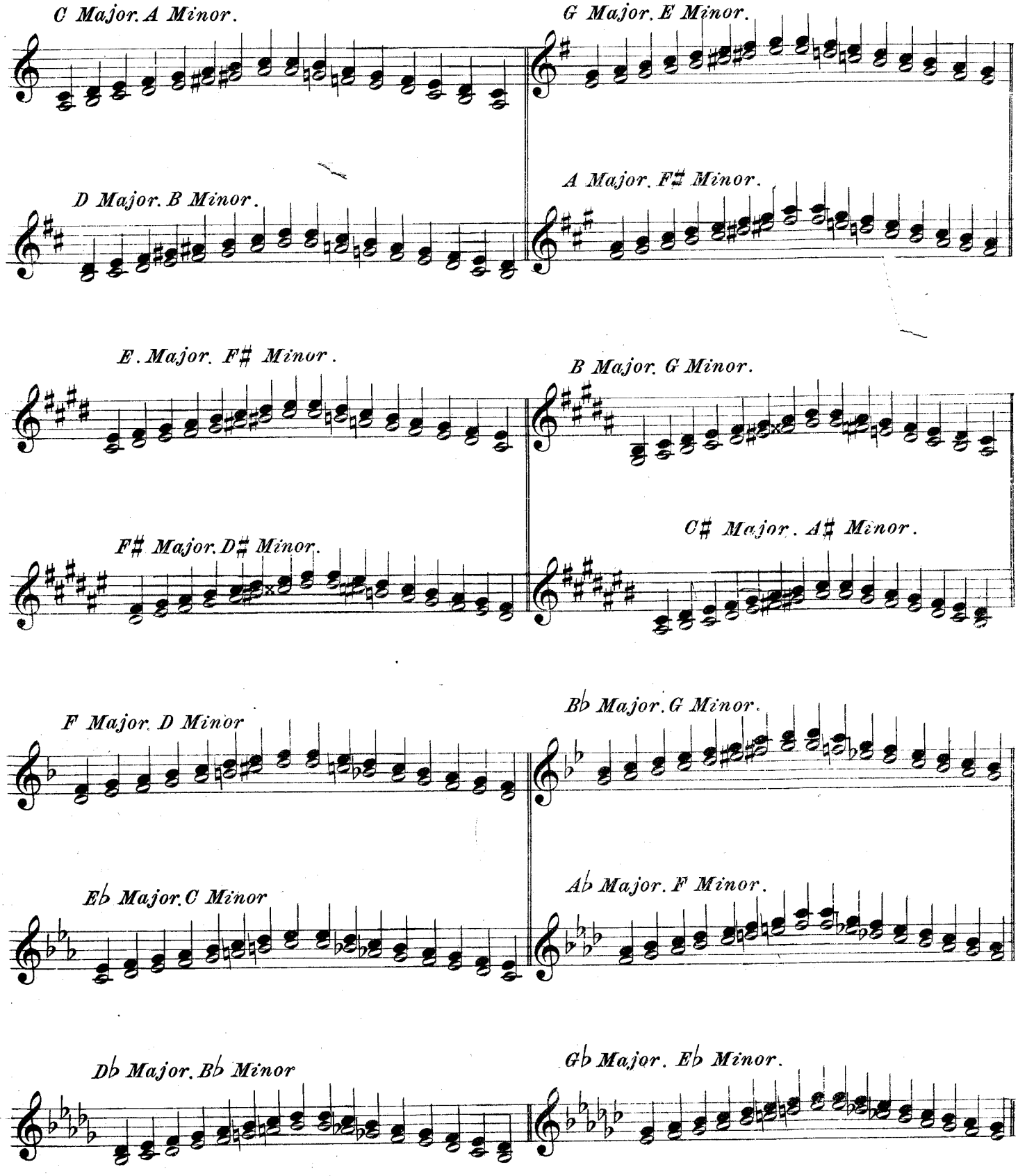
The following scale corresponds to scale of A in the 1st Pos. By barring the nut run the scale of A with remaining 3 fingers. To complete this scale in any position the hand is obliged to shift two frets higher to complete scale on little E string ascending and return to its natural shift position again after 1st 3 notes are made on little E string.

## Scale of C in Third Positions.




The above scale when fingered in any other position will determine its name from the note which the first finger falls upon or commences upon the A bass stg.

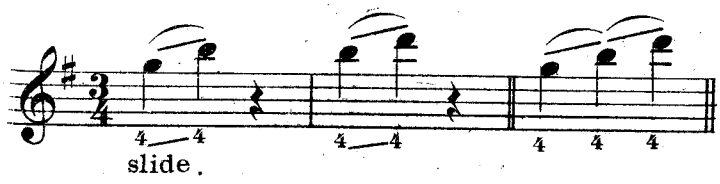
# Major and Minor Scales of all the Keys in Music.



## Ornamentations, or Embelishments.

There are many signs in use to indicate certain effects desired, some are executed in a manner peculiar to the Guitar. The long slide from a given note passing over several frets to a higher, or lower note desired, is a most pleasing effect. the examples here given will assist much to a general application of this rule when met with in other forms.

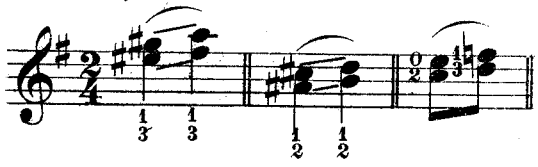
Example.



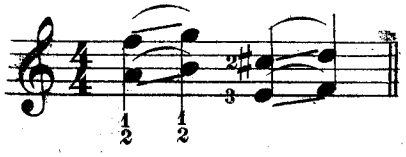

In this example where two or more notes are connected by slides, sound 1st note, slide to 2nd. then sound 2nd and slide to 3rd, but not to sound 3rd after sliding to it.

If the sign is expressed over two notes, both notes must be slured by sliding upon two strings at once.

Ex.



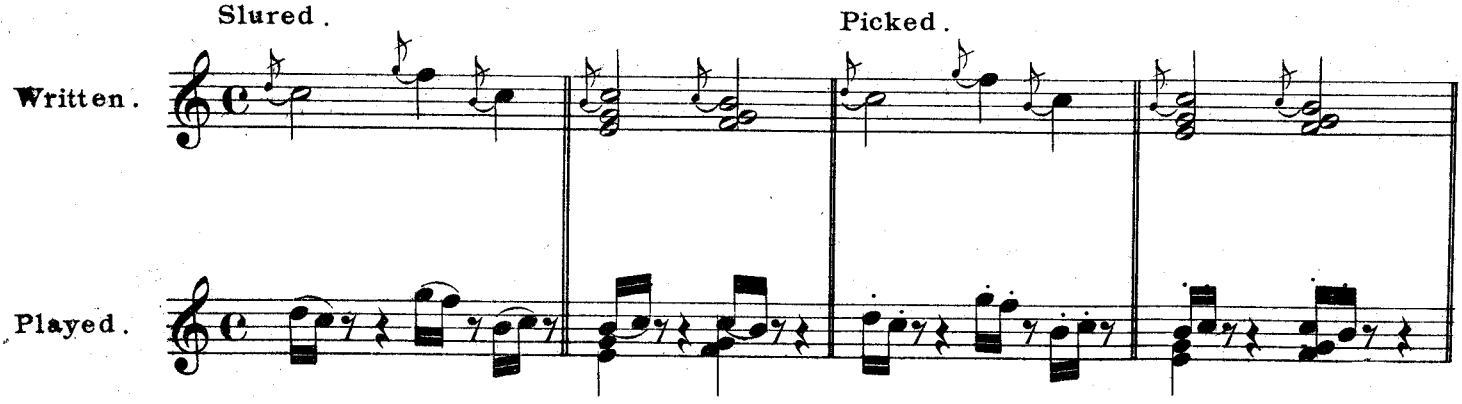
In this example the first two are picked, 1st & 3rd fingers falling sufficently hard upon the two following notes to cause them to sound without picking them.



Pick 1st two notes, slide to 2nd on same strings as first notes are made on.

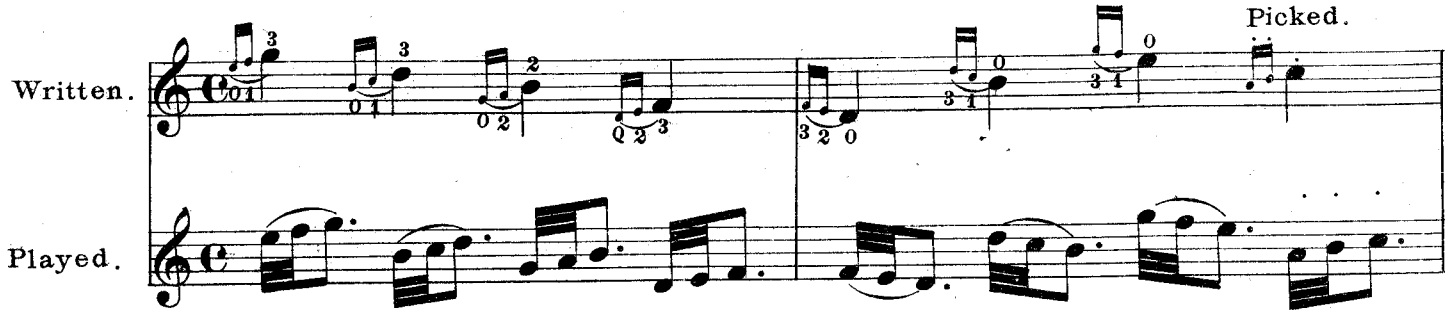
## Grace Notes.

The grace note is a small note with a dash across the stem, and has no given time, is played very quickly and the time is taken from the following note, they can be slured or picked.



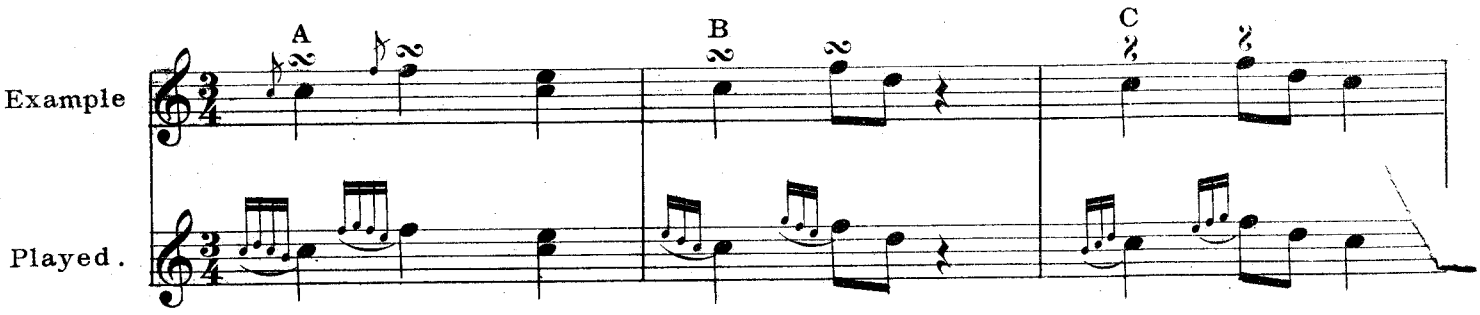

## Double small notes are called Appoggiatures.

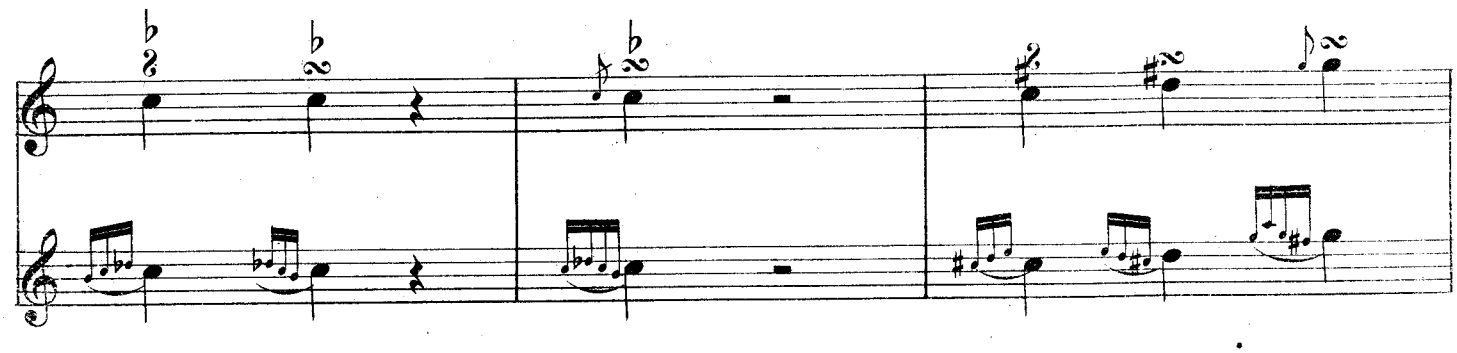
Two small notes in succession are played in the same manner. when slured only the first notes are picked, the finger falling or sliding to the two following notes, and are written as follows.

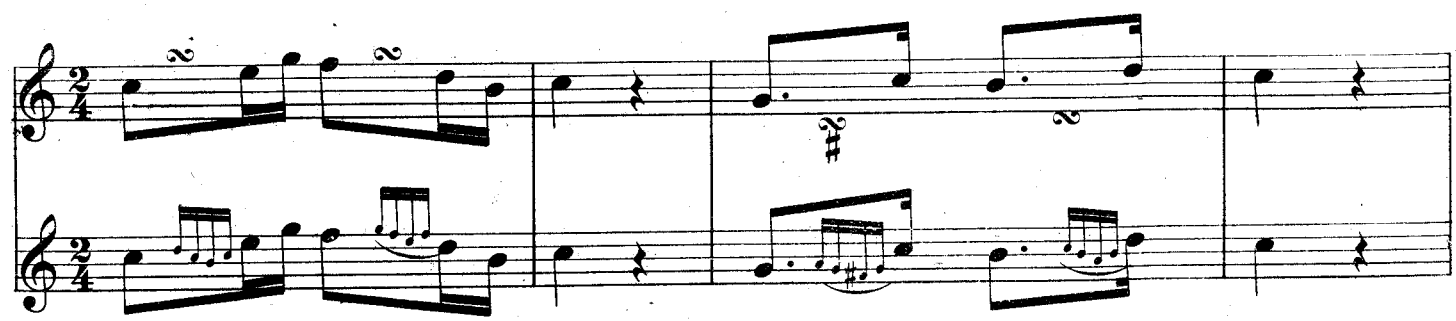


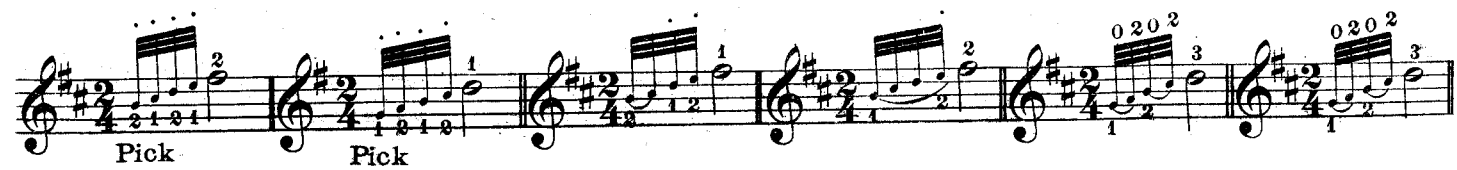

## The Gruppetto.

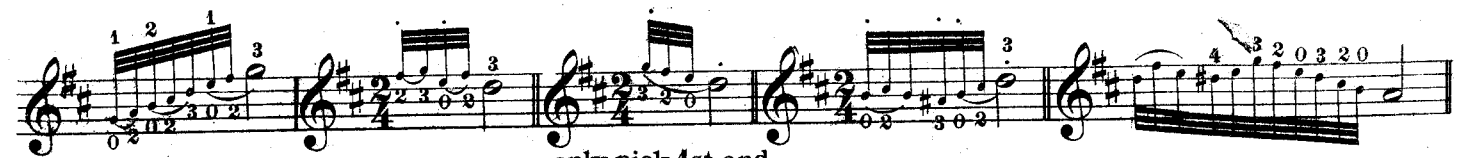
Is a group of small Appogiatura notes, and instead of writing a number of notes it is expressed by a sign of a letter S lying down sideways ∽ or S, and the attitude of the sign changes the Gruppetto.





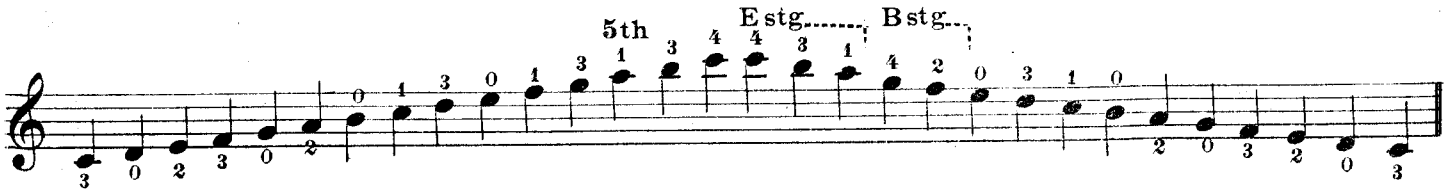


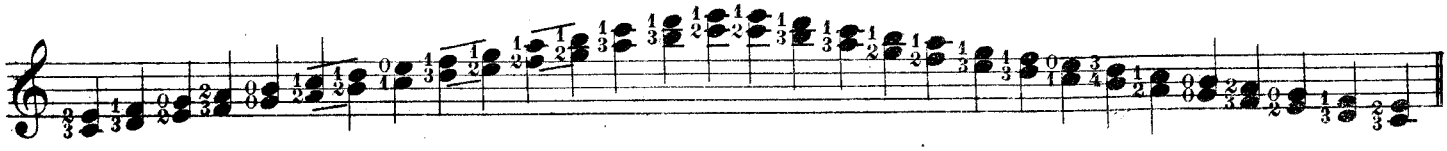
# Part Second.

After the Student has accompolished the foregoing scales chords and exercises in the first Position of the Guitar, they are now sufficently advanced to proceed into the higher positions of the Instrument and thus be able to execute pieces ranging from the first to the 12 position. and to enable the student to do this. Part Second will be of great assistance in order so they can run the scales shifting from lower to higher positions, also inteligently performing the Major and Minor chords and their inversions. after this preparatory instruction has been well learned, the student will have unlocked many of the seemingly difficult and intricate points of the Guitar, after which much pleasure and interest will be found in its study. At this point is where many amateures cease to progress and advance onward into the artistic and most beautiful capabilities of the Guitar, a general review of the scales will be of great benefit to the student, so as to graduate the fingers of the left hand to the different scales so they can execute them without thinking where the fingers are to be placed; which lack of practice has retarded the advancement of so many promising performers, the following studies should be practiced slowly at first, placing the fingers of the left hand very firmly upon the strings with as much force as will allow so as not to cause soreness of the fingers, then gradually accelerate by degrees until the exercises and scales can be played with considerable speed, but still retaining the firmness in fingering This will do much towards developeing the neccessary strength in the left hand.

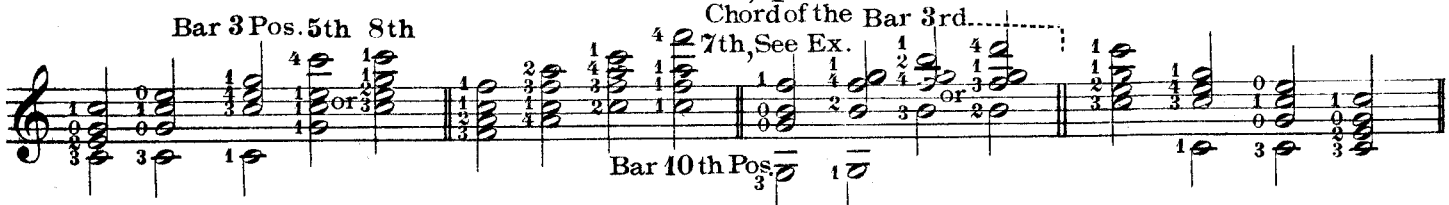
## Scale of C Major.



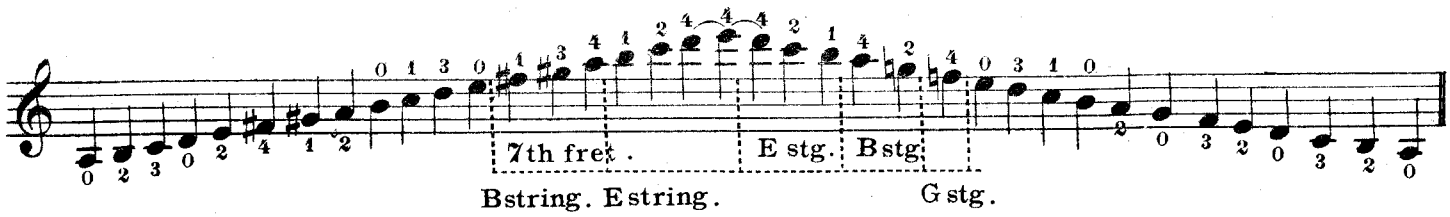

## Scale of C in thirds into higher positions.



## Chords of C and their Inversins, practical form for the Guitar.

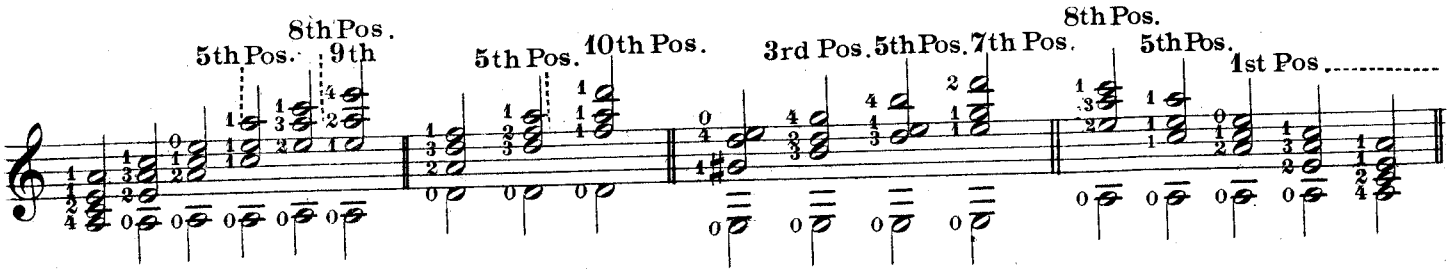



## Scale of A Minor.

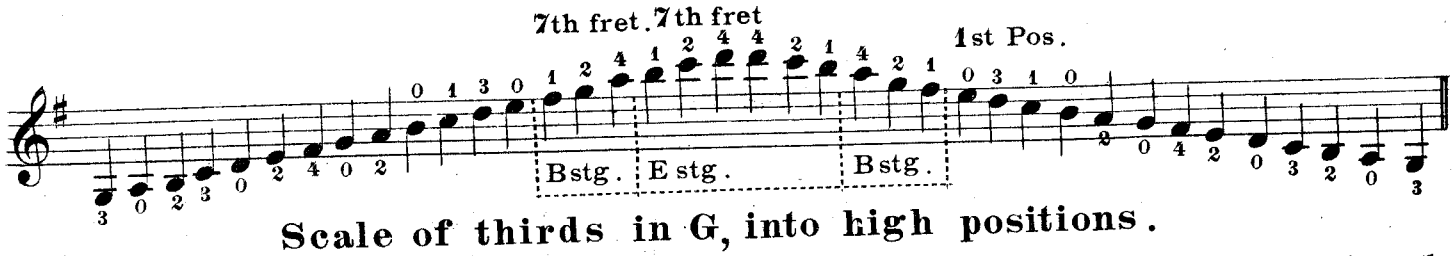


## Chords of A Minor.

(Practical form for the Guitar.)

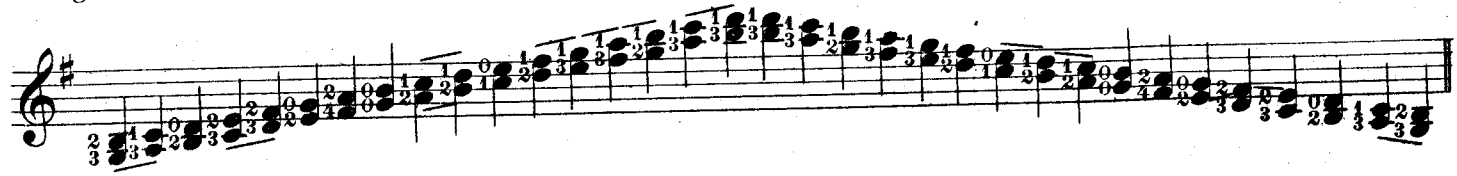



## Scale of G Major into high positions.

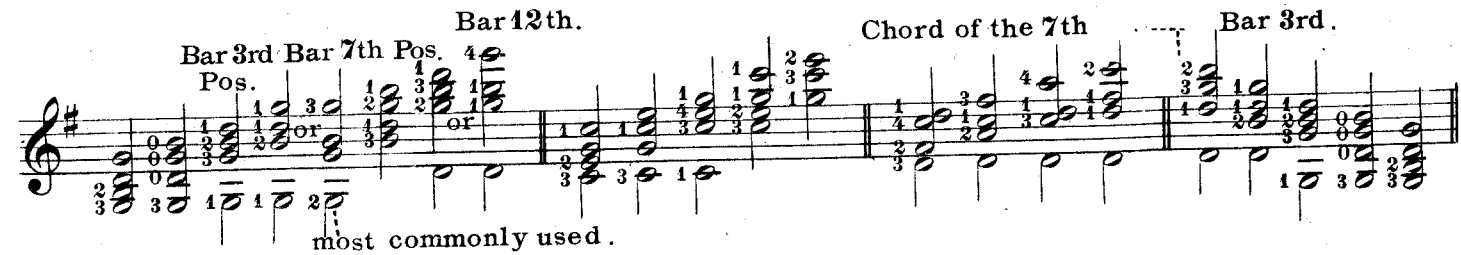



## Scale of thirds in G, into high positions.

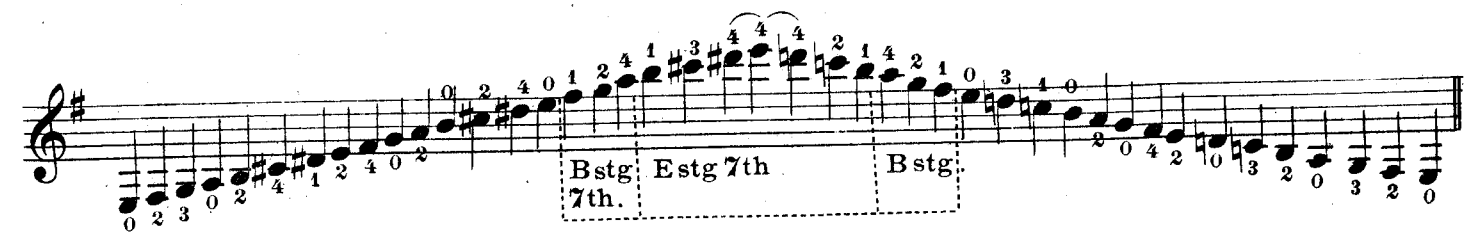
Note. The first finger should be retained upon the little E string when once used, and not leave the string until compelled to.



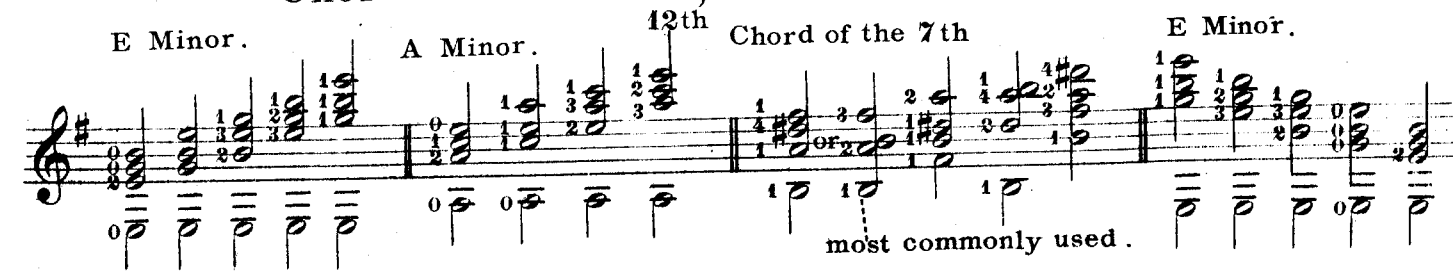
## Chords in G Major and their Inversions.



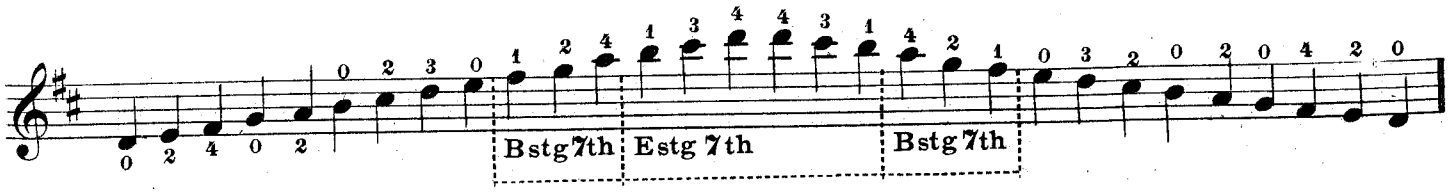

## Scale of E Minor.



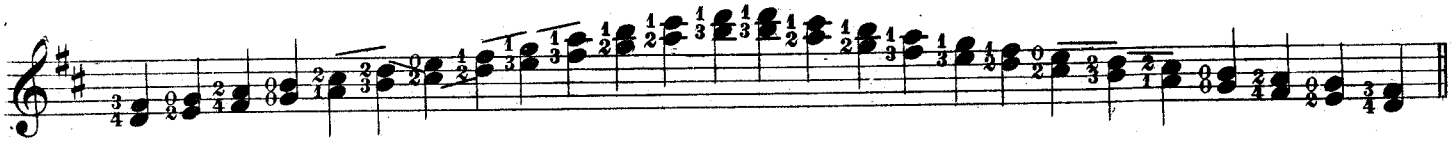

## Chords of E Minor, and their Inversions.



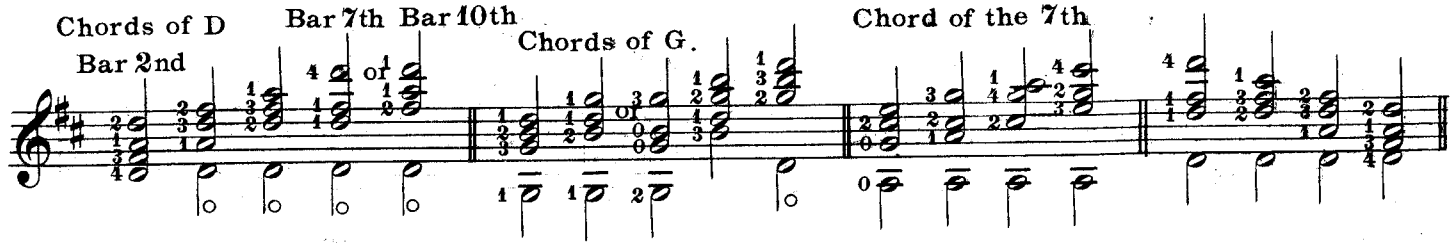
## Scale of D Major.



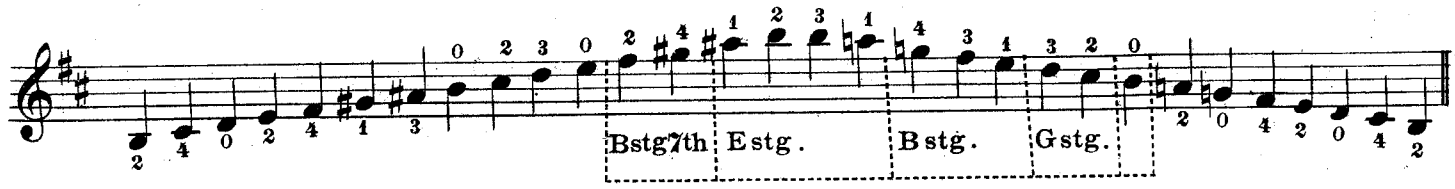

## Scale of Thirds in D Major.



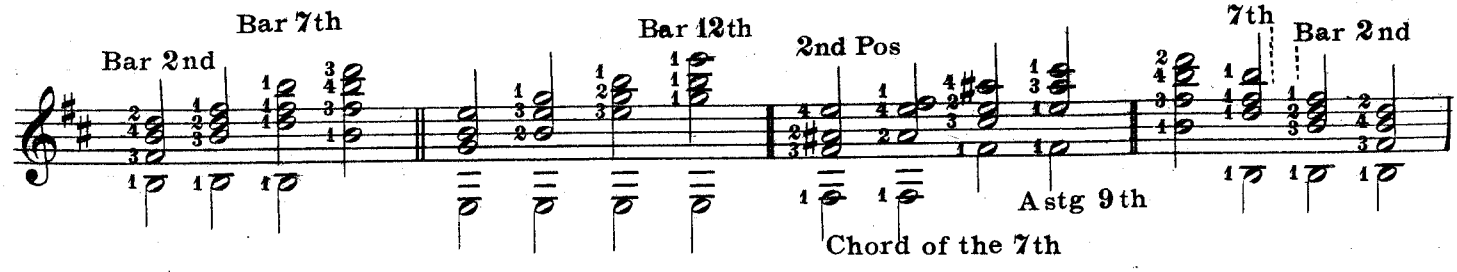
## Chords of D Major and their Inversions



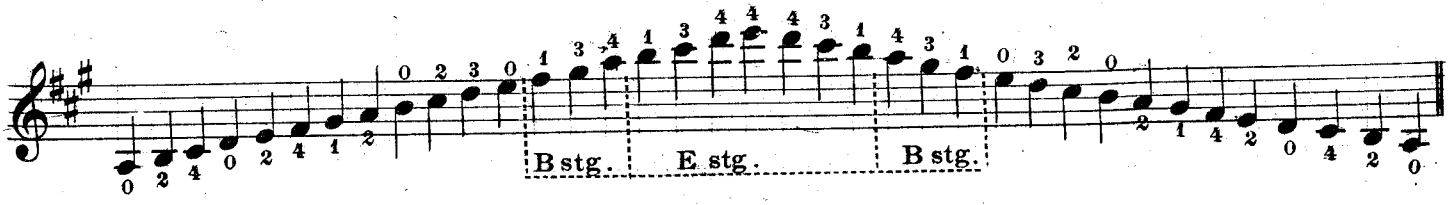

## Scale of B Minor.



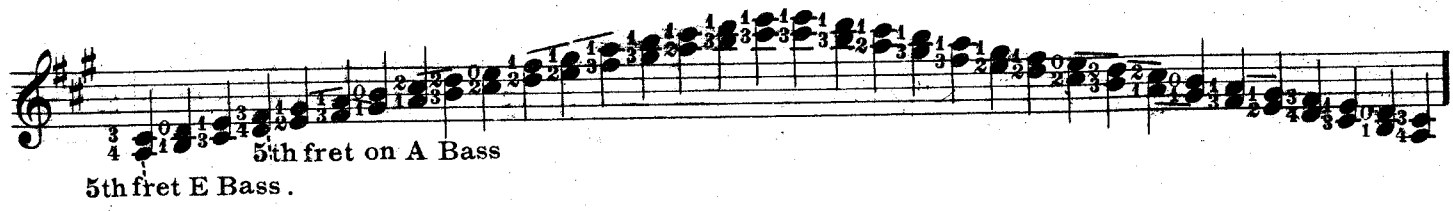

## Chords of B Minor, and their Inversions.



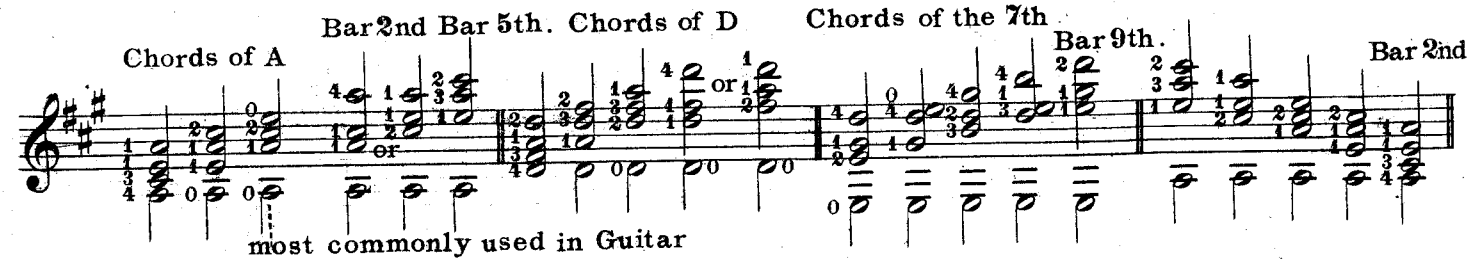
## Scale of A Major.



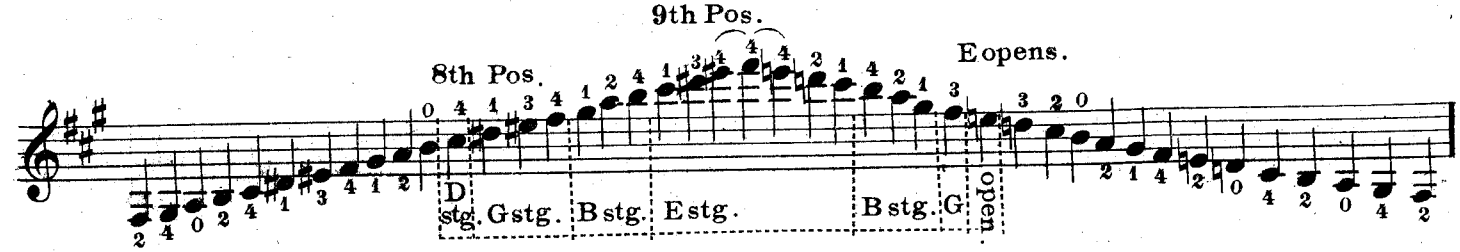

## Scale of Thirds in A Major.



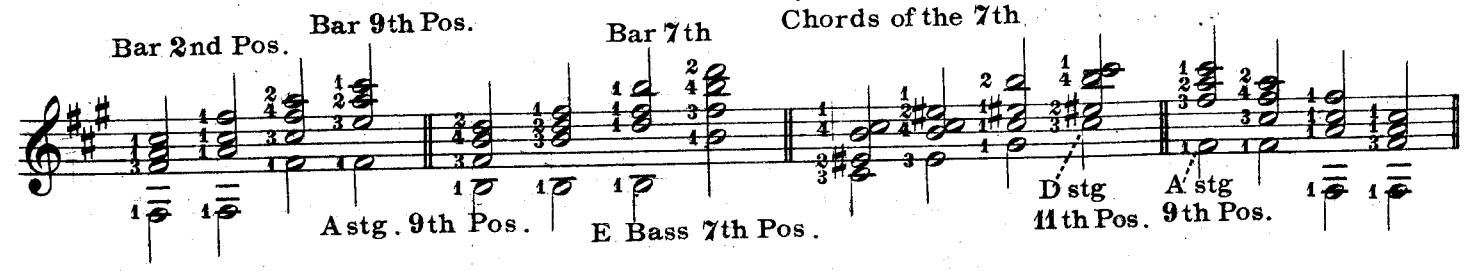

## Chords of A Major and their Inversions.



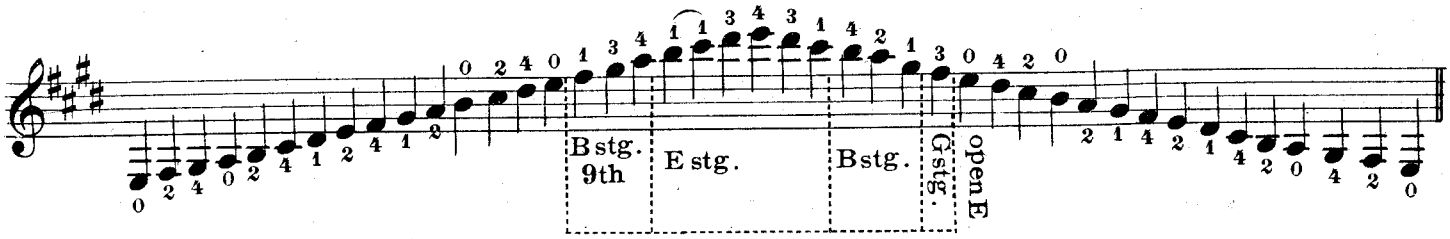

## Scale of F♯ Minor.



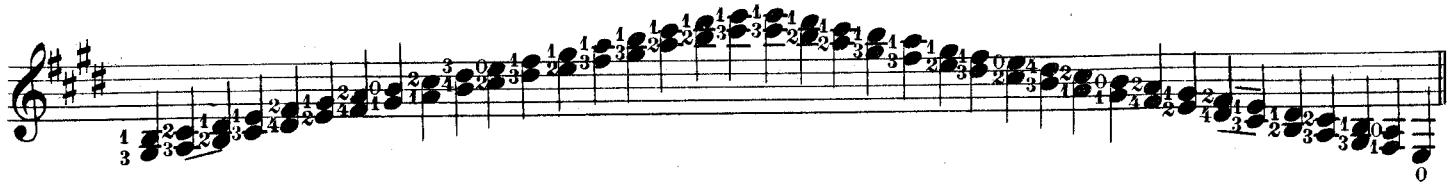

## Chords of F♯ Minor, and their Inversions.



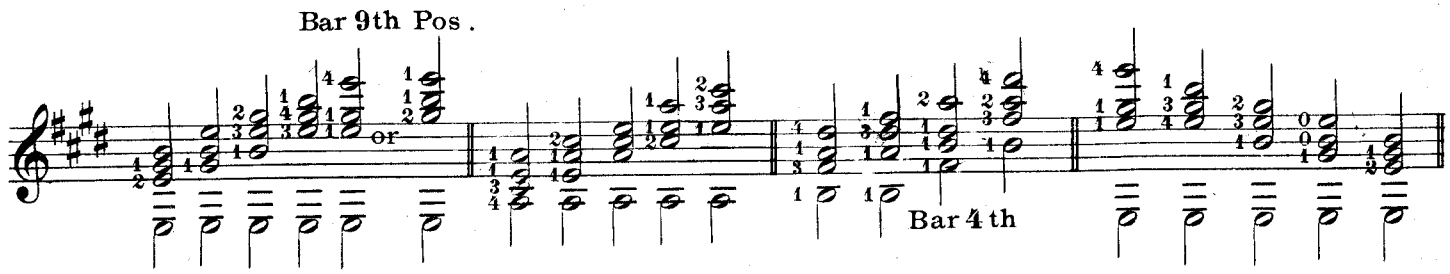
## Scale of E Major.



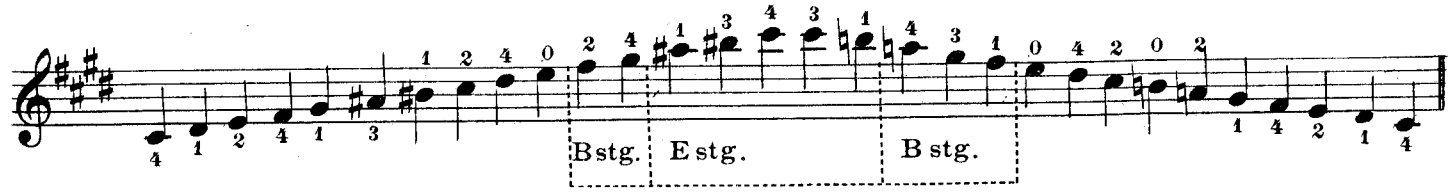

## Scale of Thirds in E Major.



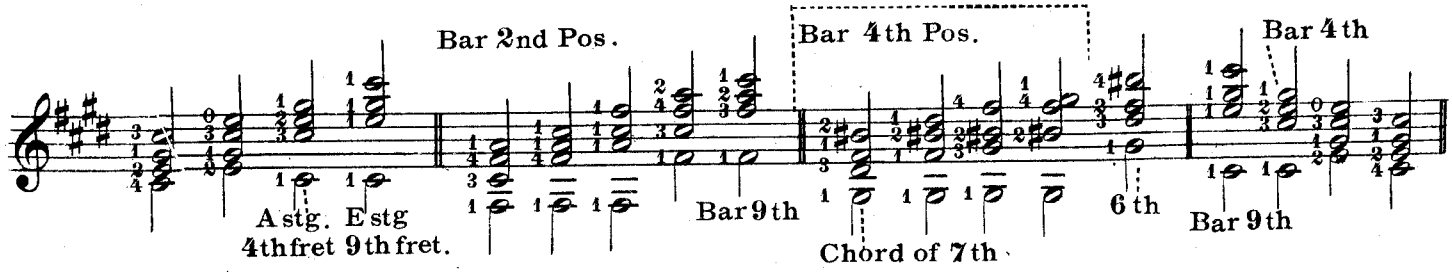
## Chords of E Major, and their Inversions.



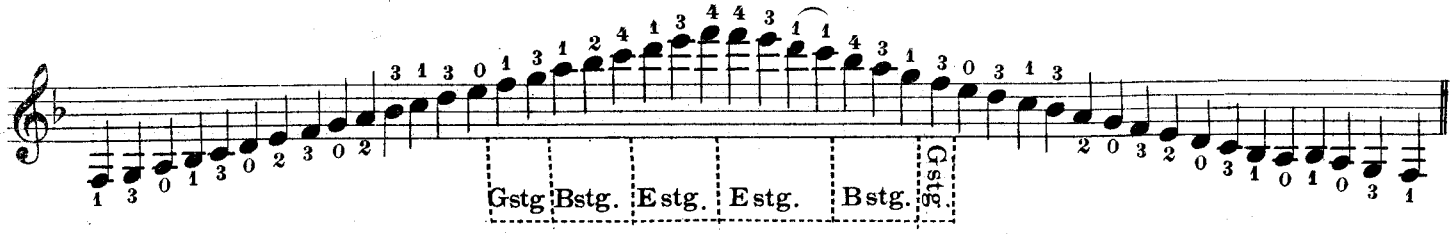

## Chords of C♯ Minor.



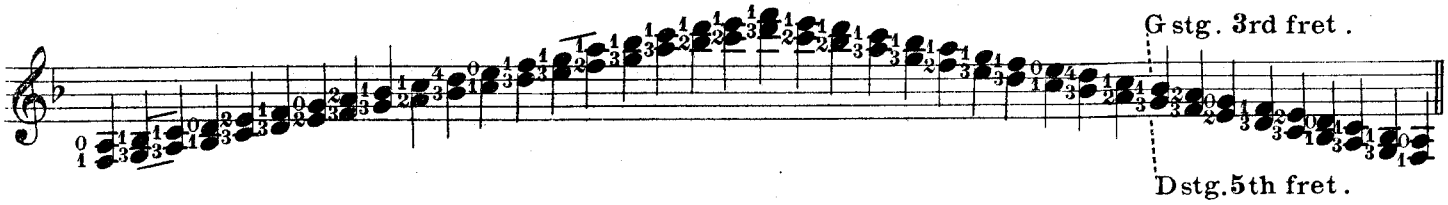

## Chords of C♯ Minor, and their Inversions.



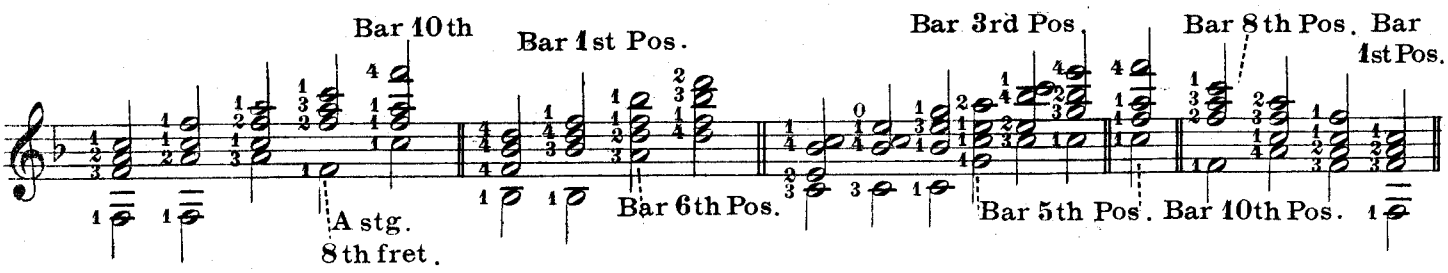
## Scale of F Major.



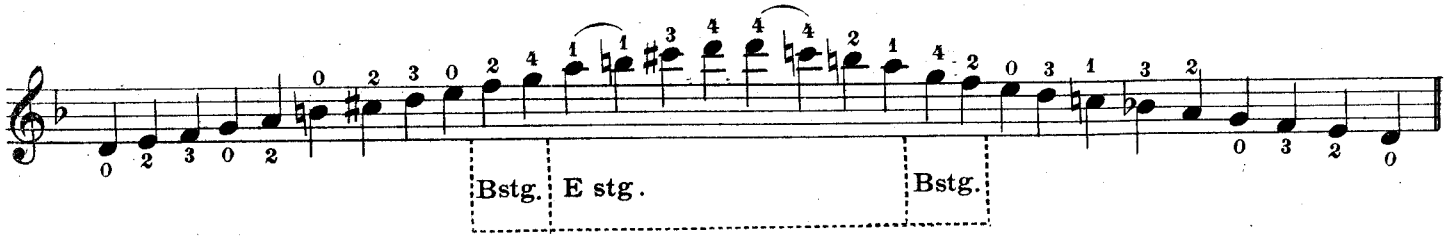

## Scale of Thirds in F Major.



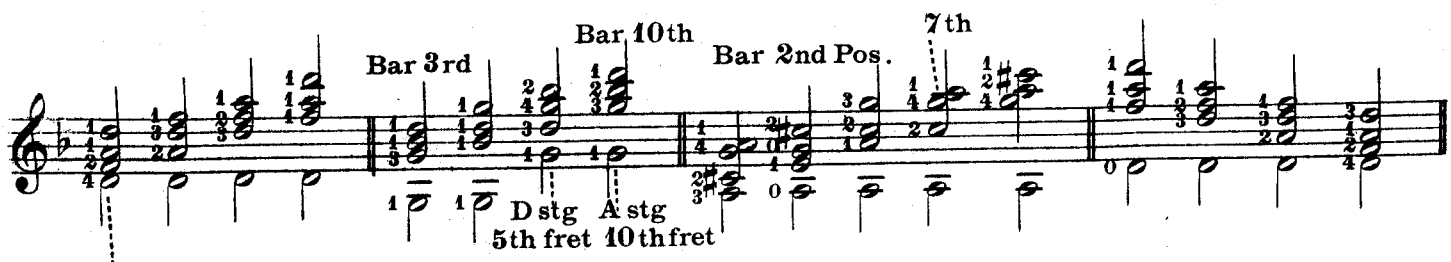

## Chords of F Major, and their Inversions.




## Scale of D Minor.



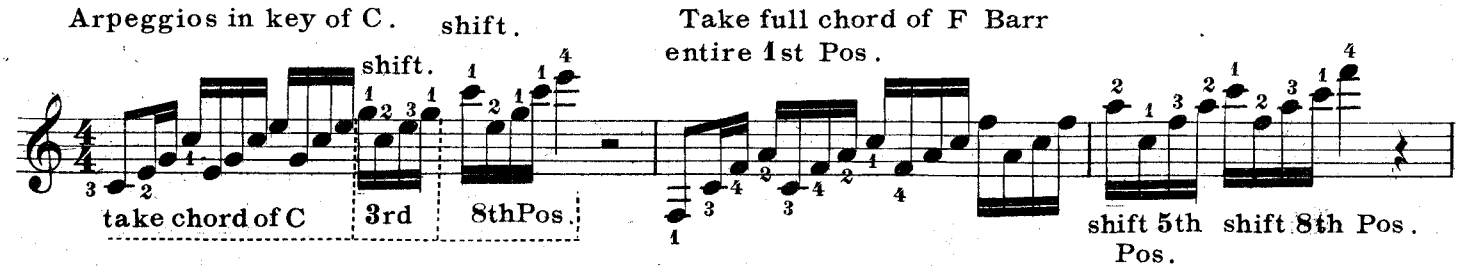

## Chords of D Minor and their Inversions.

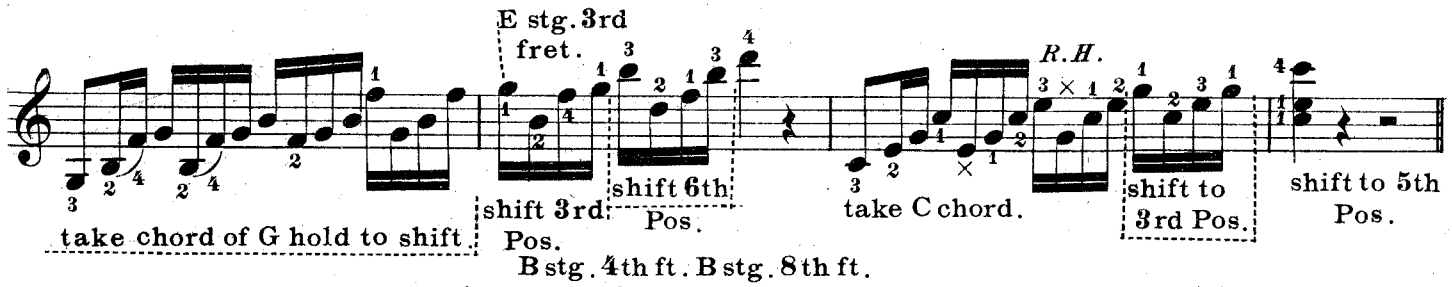



This chord is not practical unless taken at the 7th Pos. the first inversion is mostly used.

It is seemingly difficult to the average Guitar performer to execute the "Arpeggio," this being one of the most beautiful effects of the Guitar , It is now time for the student to commence their practice . In order that they may acquire the neccessary grace and accuracy of touch and to facil- itate the movement of the Left hand to shift from lower to higher positions, the following Exer- cises have been prepared, they should be diligently practiced; the greatest object to attain is, to be able to "shift" in chords, that is to take the position of the chord that is required to where the hand is to shift to, without loosing time, as the Left hand passes from one position to another as nearly all arpeggio passages are performed by taking chords in their different positions, the arpeggios here are written in several keys .

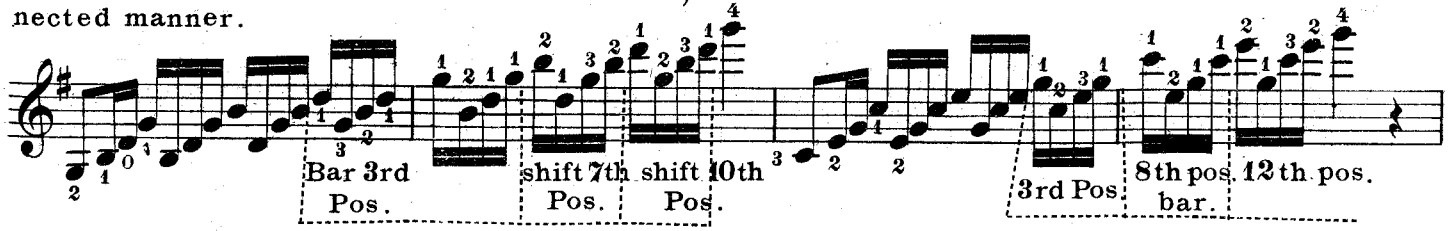
## Arpeggio Runs .

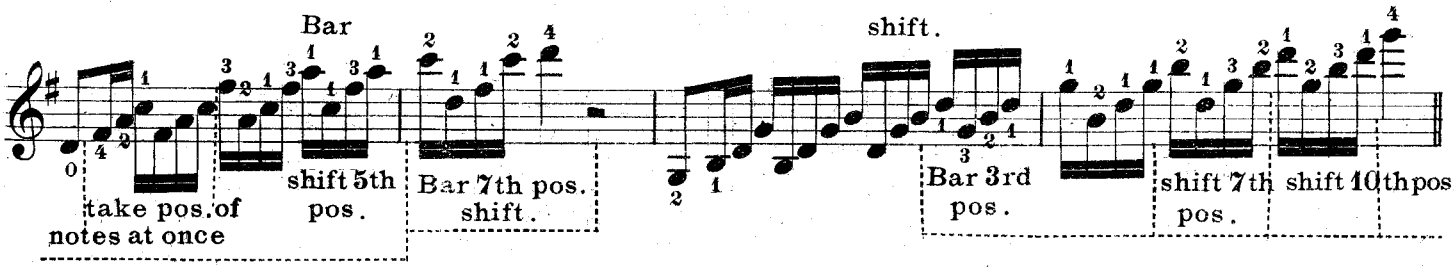


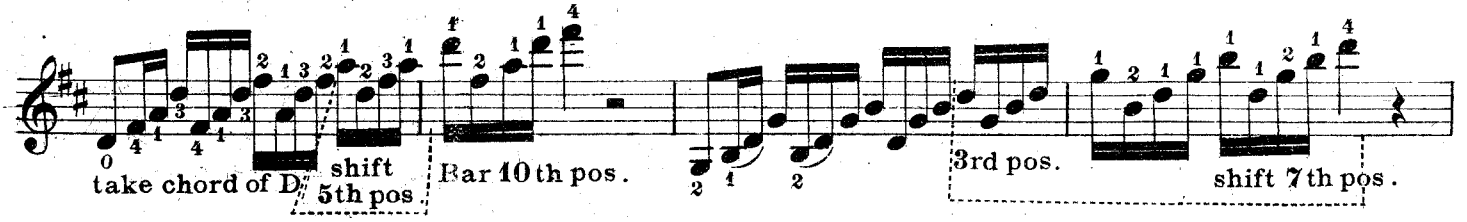

## Arpeggio in the key of G .

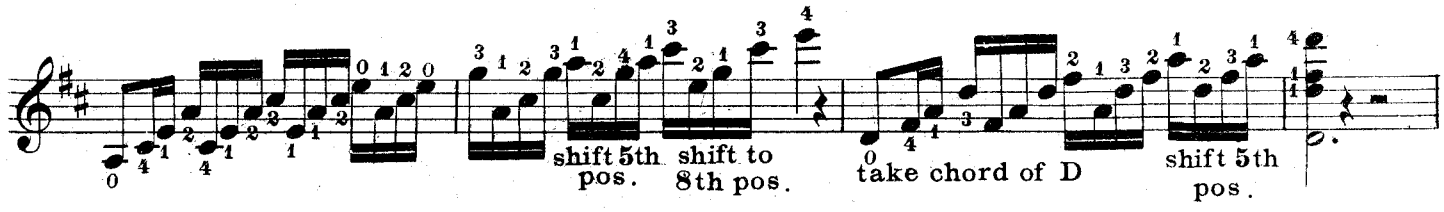
Notice . After the Arpeggo has been started, the exact time must be retained till finished in a con- nected manner.



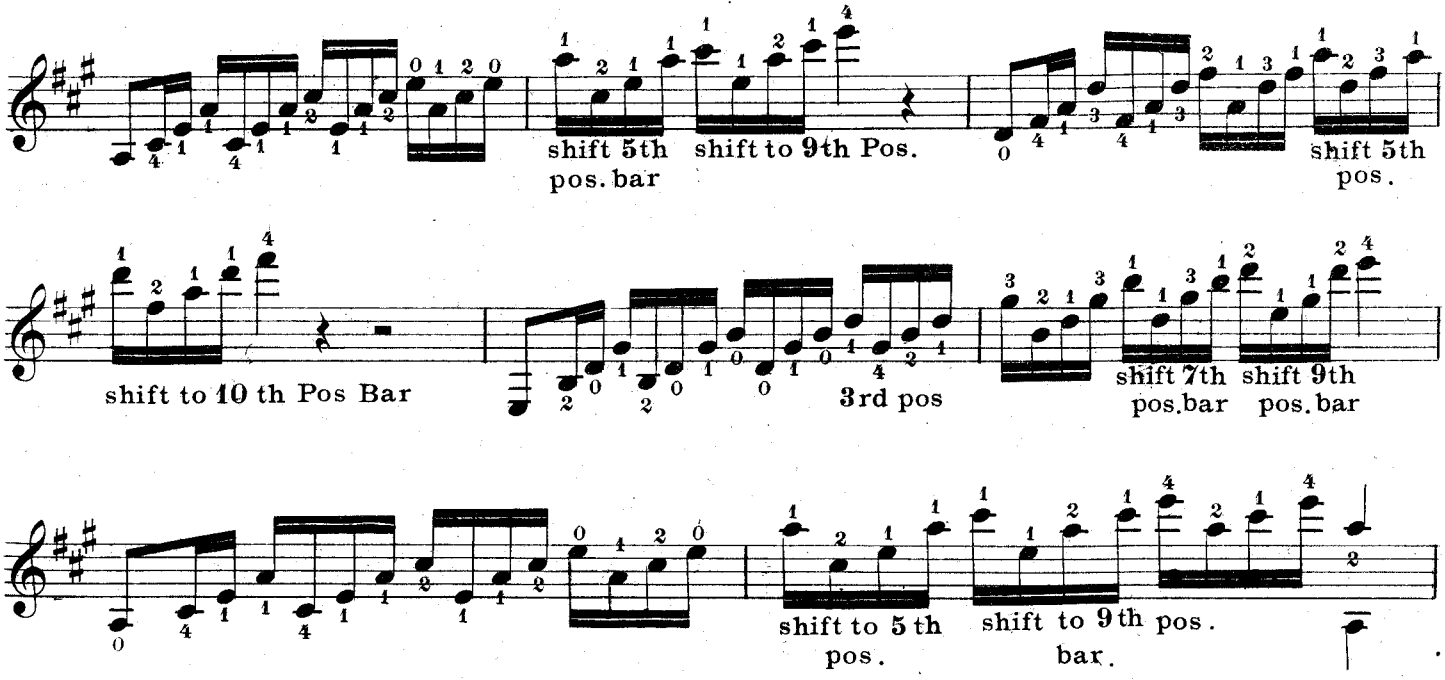




## Arpeggios in the Key of D Major .

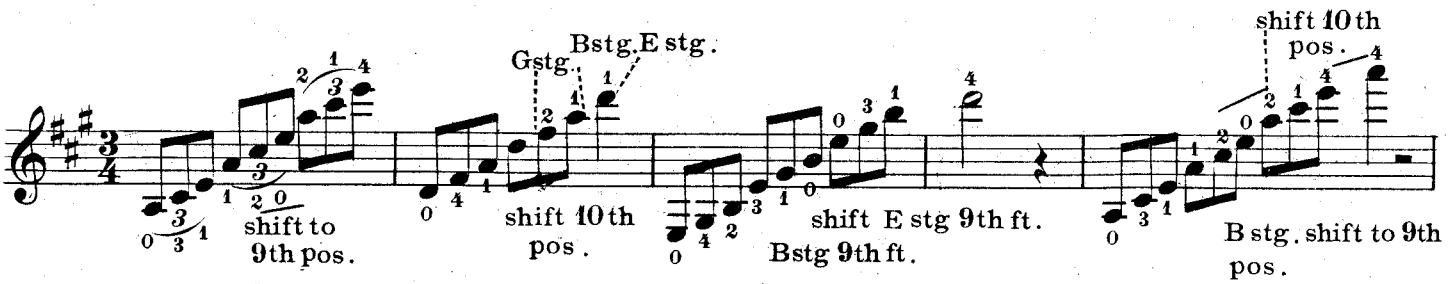





## Arpeggio in the Key of A Major.

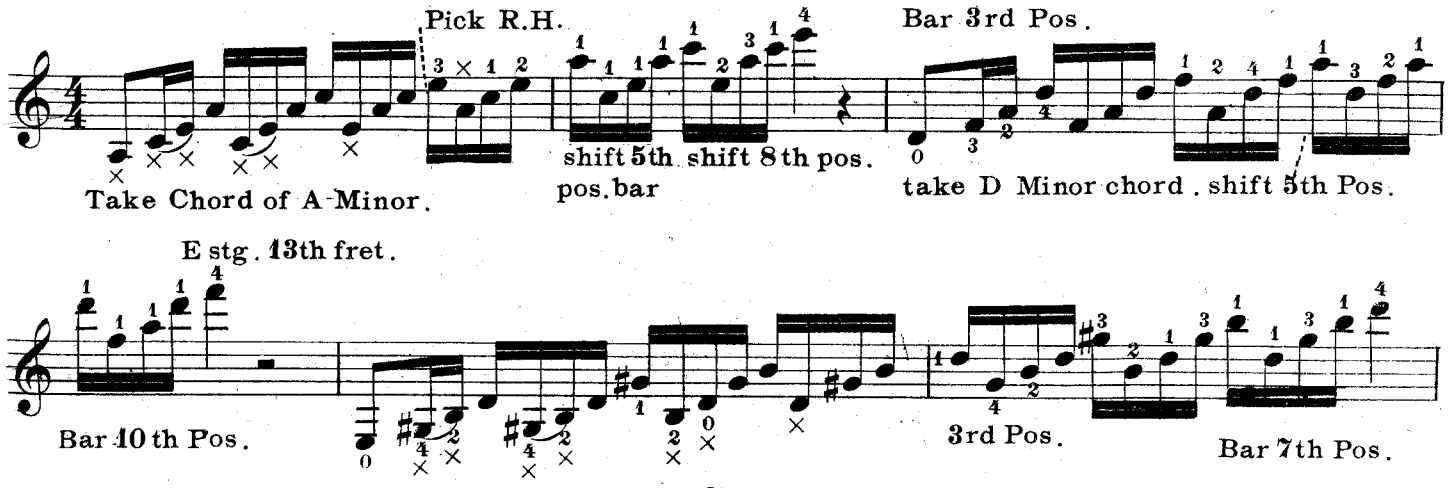


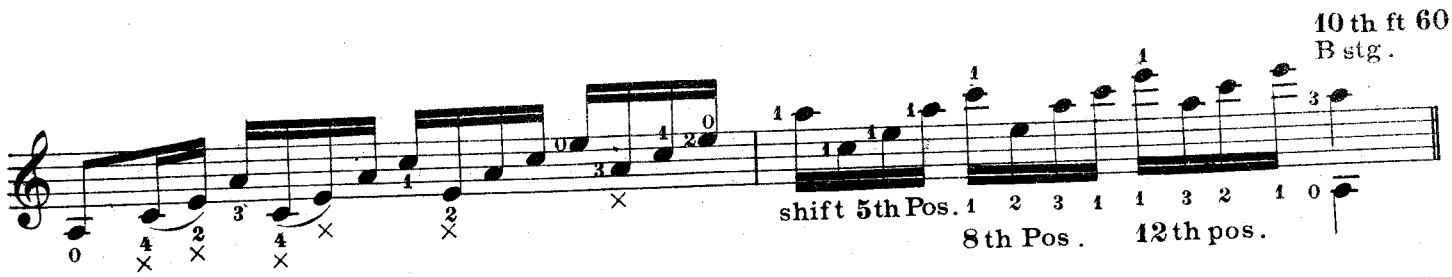

## Arpeggios in Triplets in Key of A.



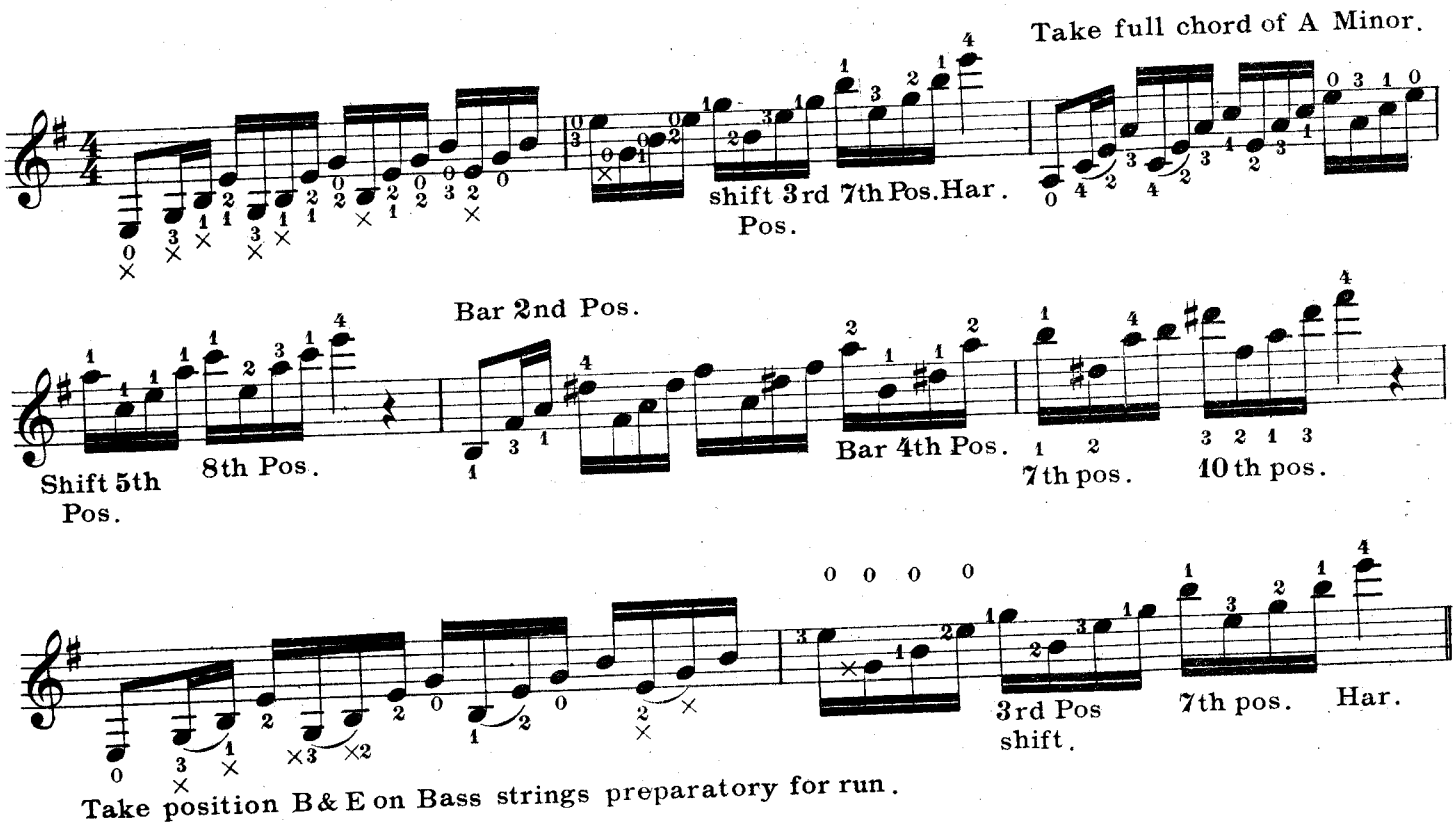

In order to facilitate movement, the palm of the left hand must remain extended from the neck about an inch, not permit the hand to touch the side of the neck, the thumb remains under the neck in a fixed position .wrist projecting outward, strict attention to the above rules is of vast importance.

## Arpeggios in the Key of A Minor.

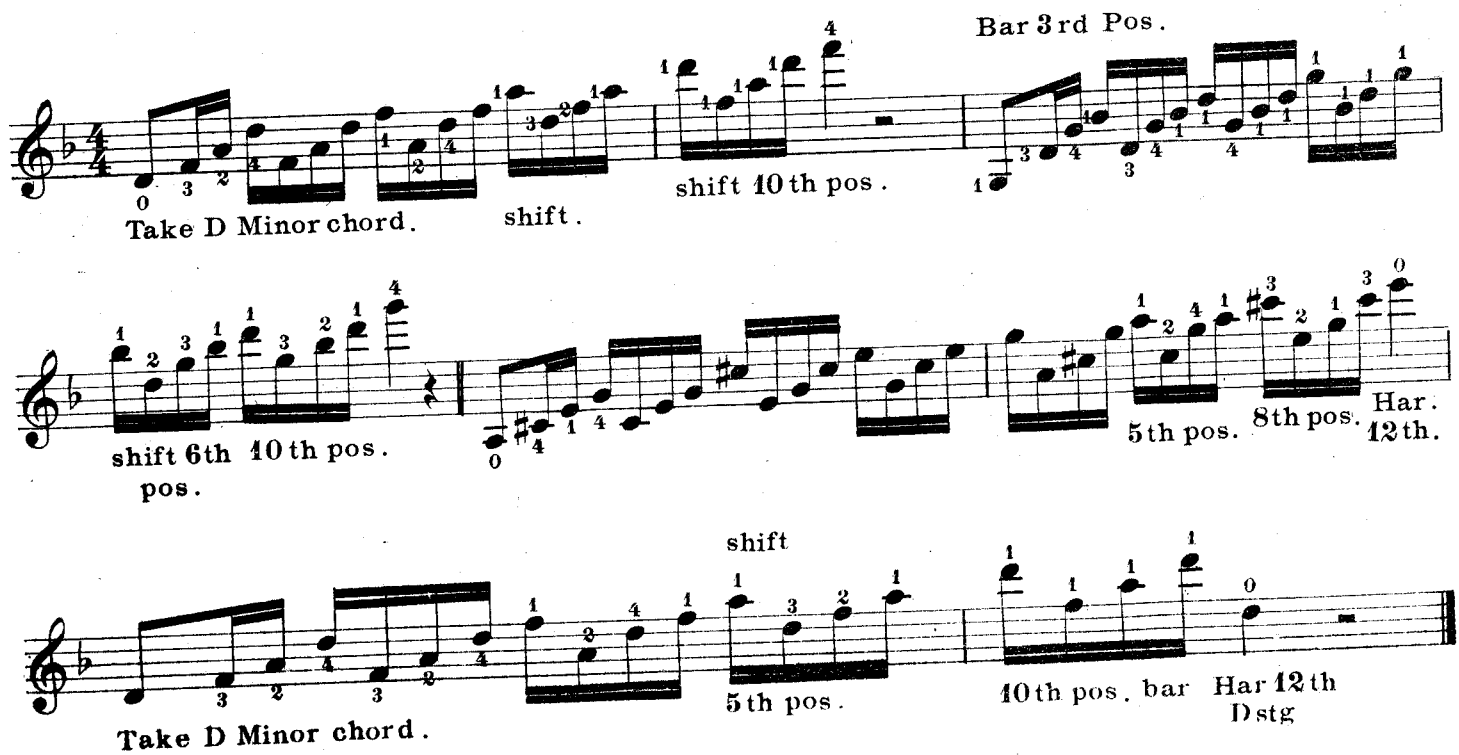





## Arpeggio in the Key of E Minor.




## Arpeggio in the Key of D Minor.

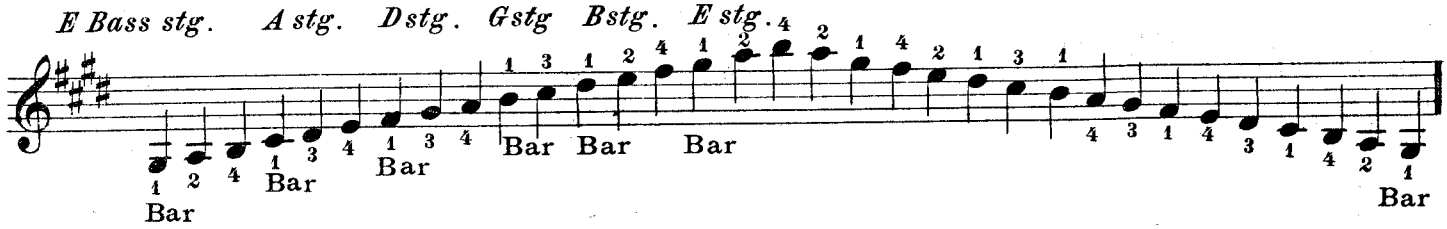


# The Different Gamuts.

Scales can be run across every fret of the Guitar which are called the Gamuts, the most essential to learn are the 1st, 4th, 5th and 9th. For example the following scale is given as the scale of E in the 4th position. To form a correct idea of performing scales in different positions or Gamuts the position or fret which the first finger barrs all the strings must be considered to be the nut pressing them firmly and the first finger remaining in that position until the scale is finished from lowest note on E Bass string to the highest note accessable on the opposite little E or 1st string. It is suggested to hold the 1st finger across all the strings during the performance of the entire scale only till such a time when the fingering has been committed to memory then the first finger can be released except when performing the notes which occur in its fixed position. The following fingering can be applied across any fret or position of the Guitar fingerboard while the scale is changed, yet the fingering is not When applied to any other fret the name of the scale will be the name of the letter which the 4th finger makes when it falls on the A Bass string or 2nd finger on the 2nd or B string. In the following scale it will be observed that the 4th finger fingers the letter E when placed upon the A string.

## Scale of E in The 4th Position.

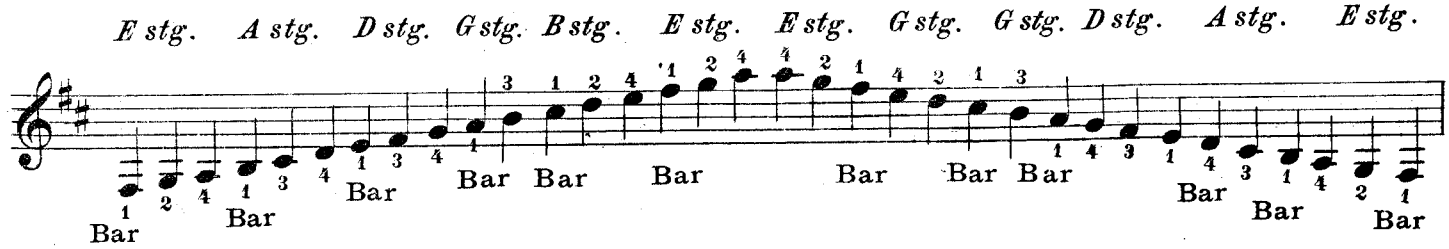
Bar 4th fret. 1st finger remains firmly across all the strings.




The above system compares with the fingering of C scale in the 1st position when the nut is Barred with the 1st finger, while the remaining three fingers are used to finger the strings.

## Scale of D in Second Position.

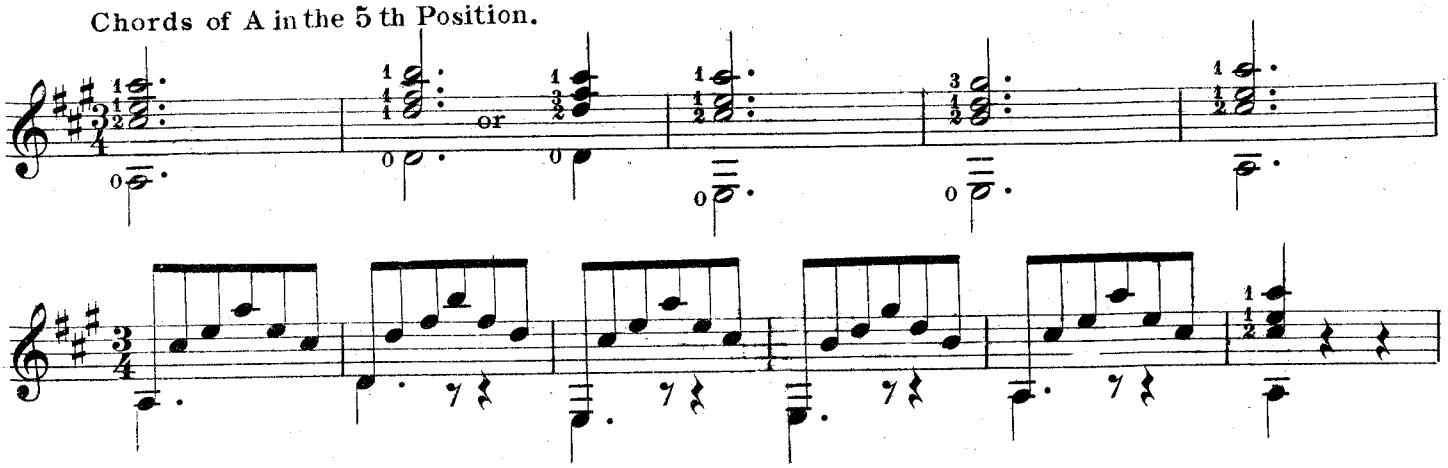
Barr 2nd fret. Hold firmly all the 6 string.




It is not neccessary at all times to hold the first finger across the 6th string through the whole scale. The same effect would be obtained by placing the 1st finger on the lowest note in above scale and let the finger fall in its respective place, the same as if barred. To Barr the 3rd fret and apply the same fingering as above would produce the scale of E♭ or D♯. Place 1st finger, Barr at 5th fret with same fingering as above, will produce the scale of F in the 5th position, and so on.

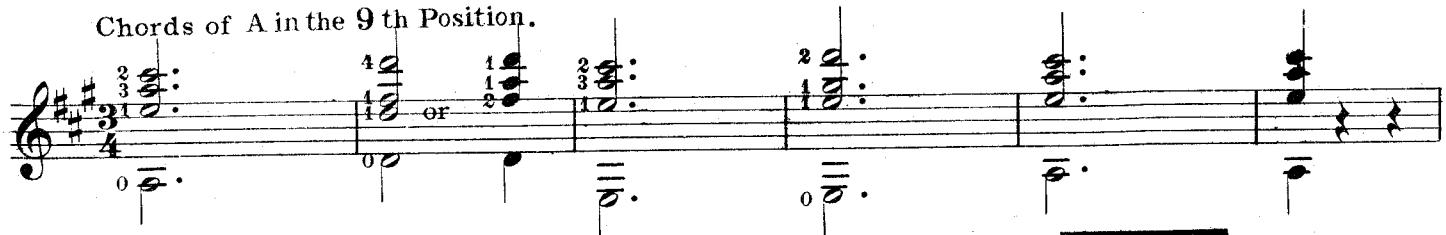
Chords in the higher positions to be used in playing accompaniments.

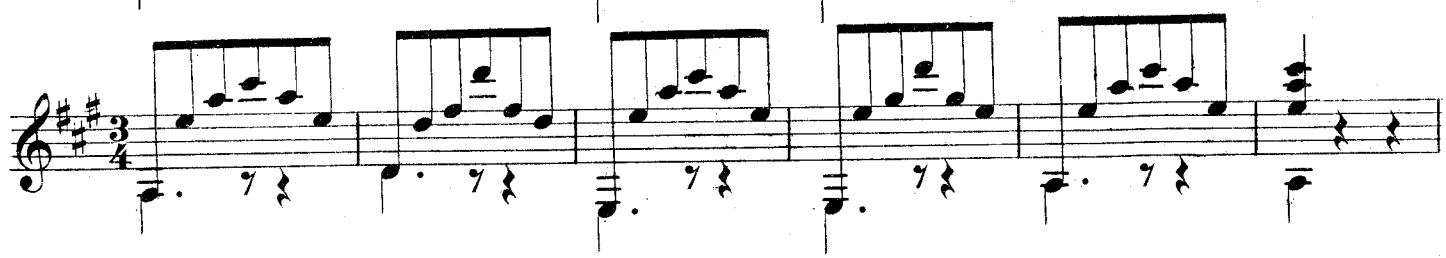
Chords of A in the 5th Position.



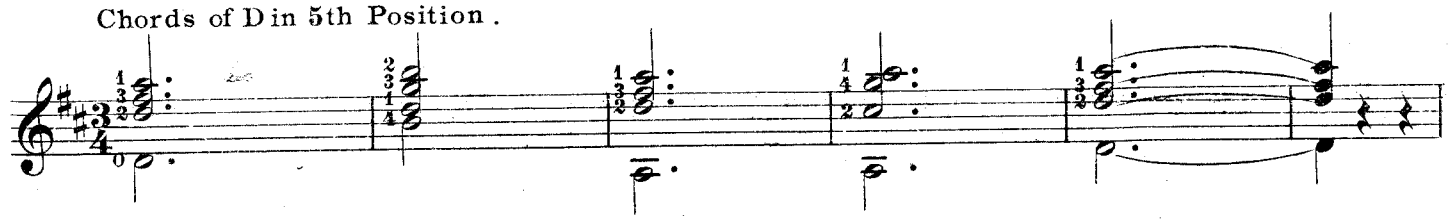


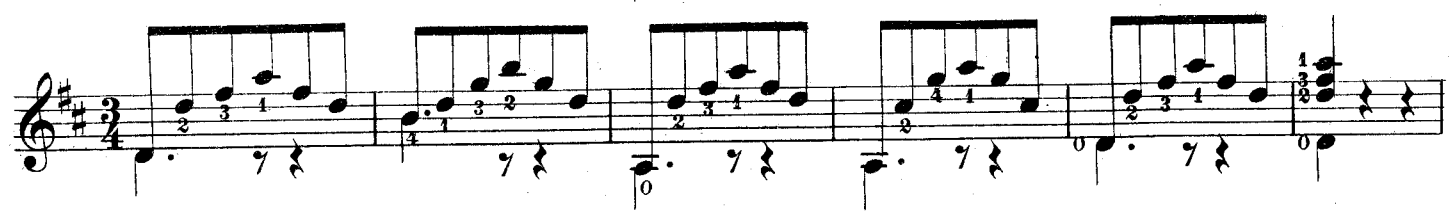

Chords of A in the 9th Position.



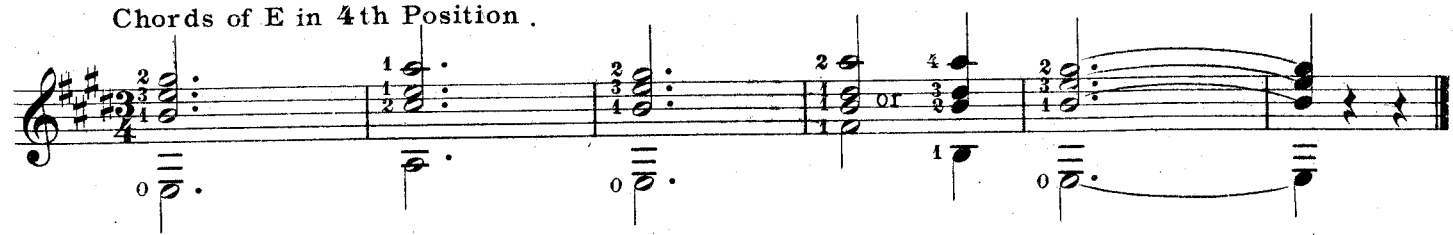



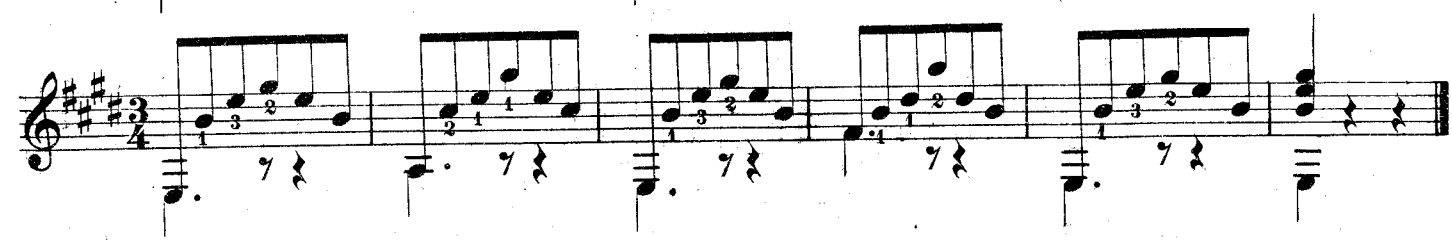
Chords of D in 5th Position.





Chords of E in 4th Position.



# Just At Sunset March.

*GUITAR.*

Arling Shaeffer.

**Introduction.**

**Tempo di March.**

*rit.*

*Fine.*

Trombone Solo

*D.C. to Fine.*

# Soon Forgotten.

Arling Shaeffer.

**Andante.** *con expressione*

*GUITAR.*

D. G. Stg's.

On D G Stg's.

Bar 7th

Bar 7th Pos.

*rit*

5th Pos.

B.G Stg.

Dstg.

*rit.*

7th Pos.

Dstg.

5th Pos.

Dstg.

Bar 4th

*pp* *Cadenza allegro*

9th Pos.

*rit.*

Bar 7th

*Fine.*

Bar 7th Pos.

*rit*

D stg.

Bar 5th

Pos.



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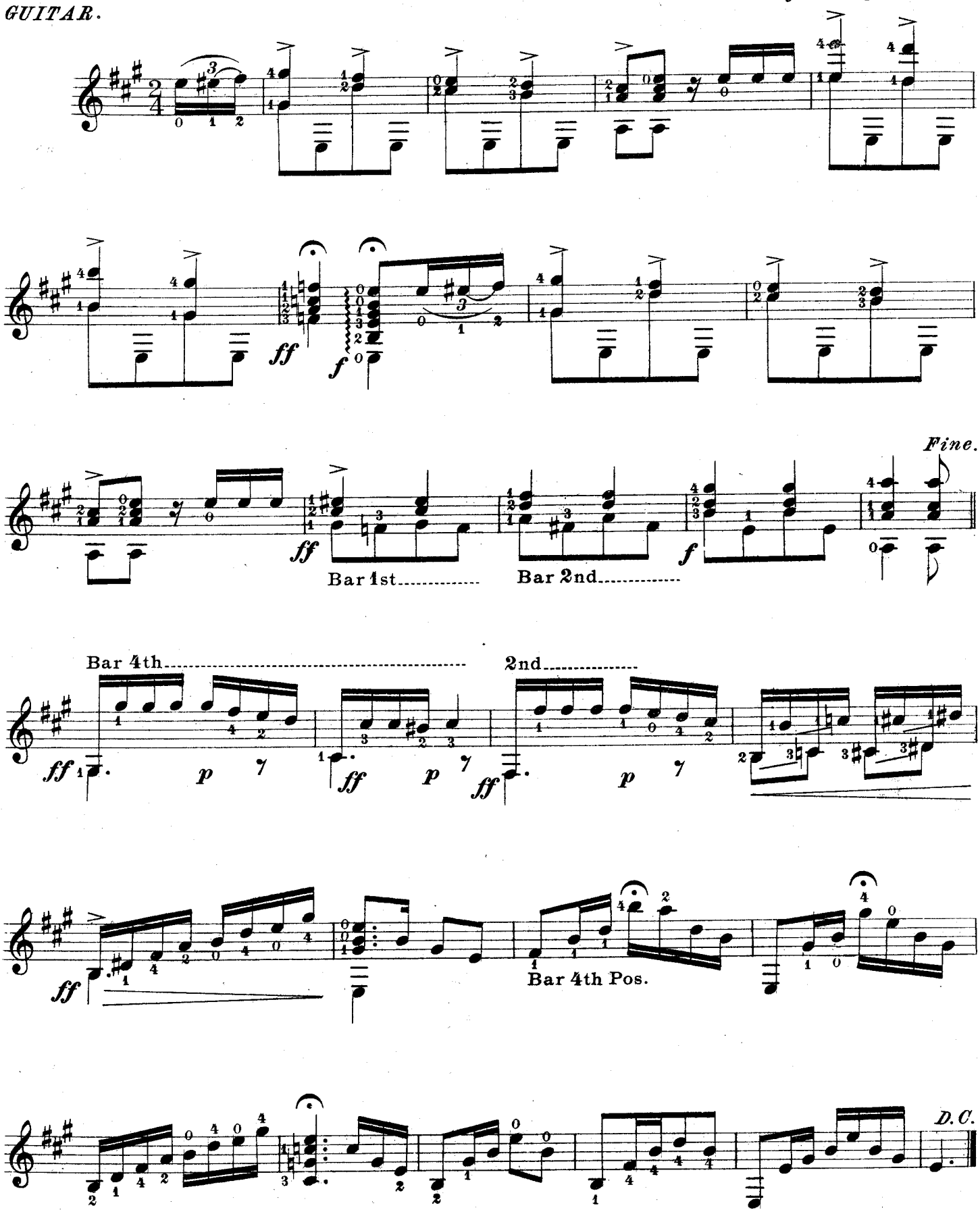
# "Go" Galop.

(CIRCUS)

Arr. by Arling Shaeffer.

*GUITAR.*

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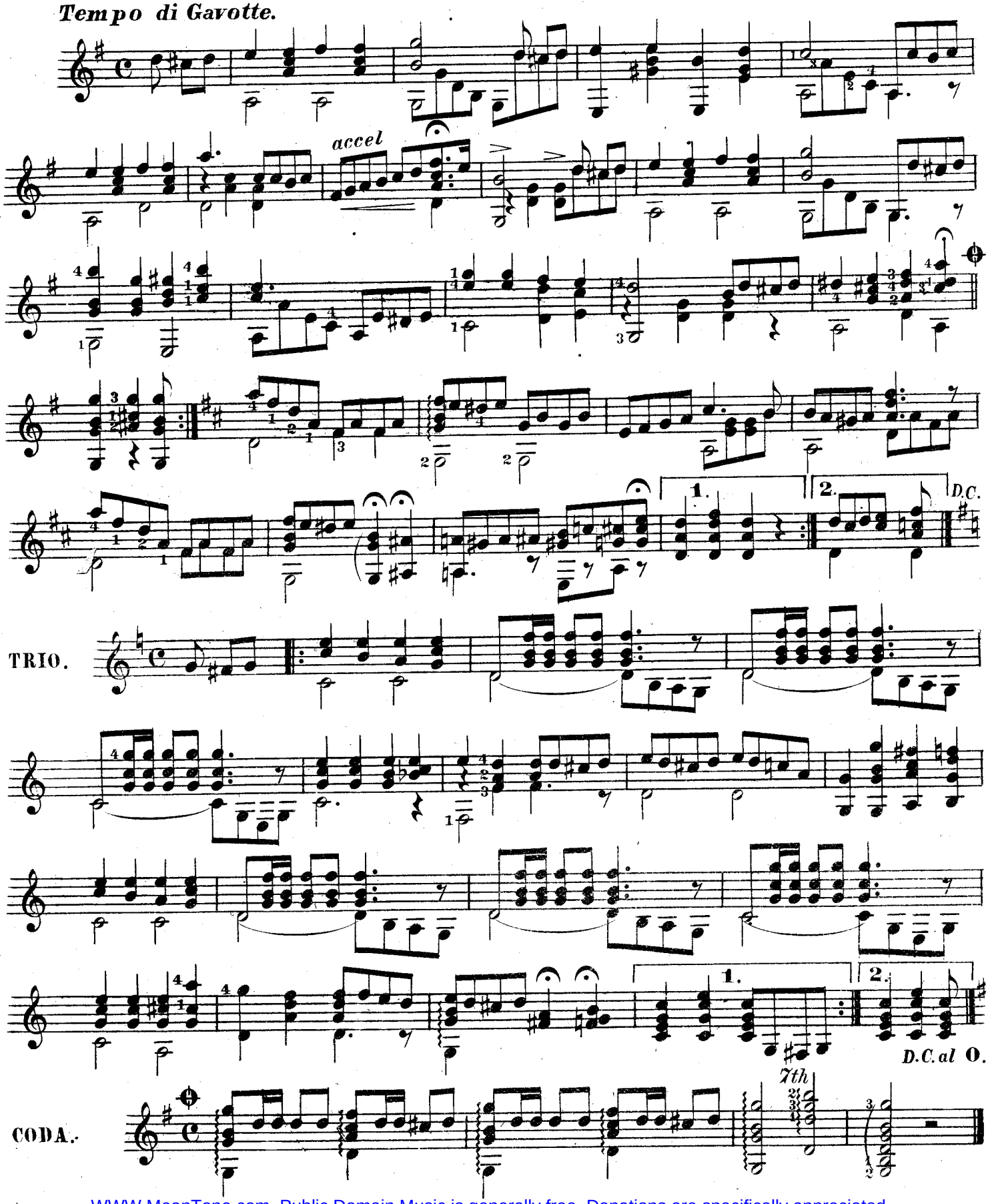
# TRUE LOVE GAVOTTE.

GUITAR SOLO.

Arling Shaeffer.

*Tempo di Gavotte.*

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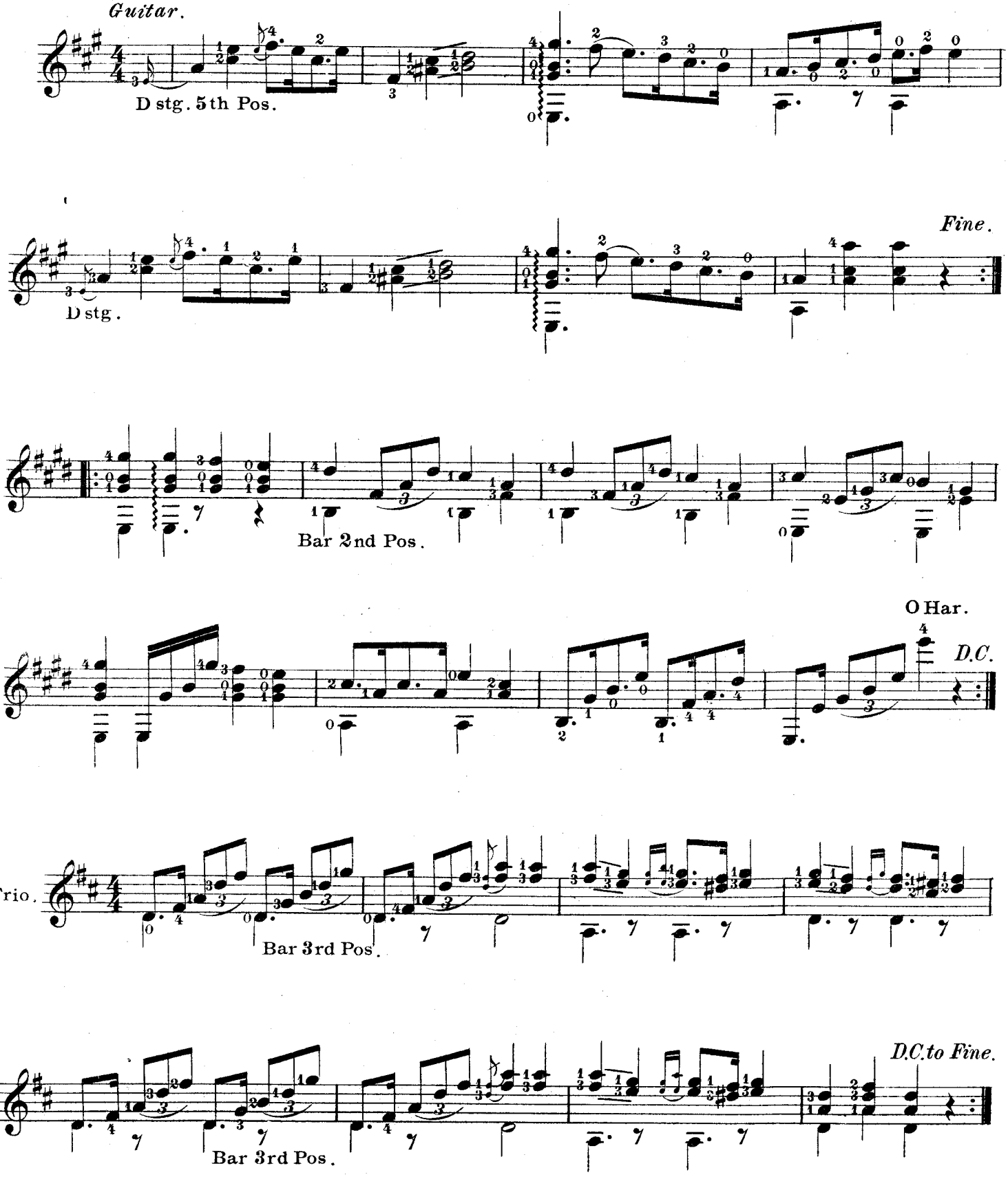
# On the Beach Schottische.

## Tempo di Schottische.

Arr. by Arling Shaeffer.

*Guitar.*

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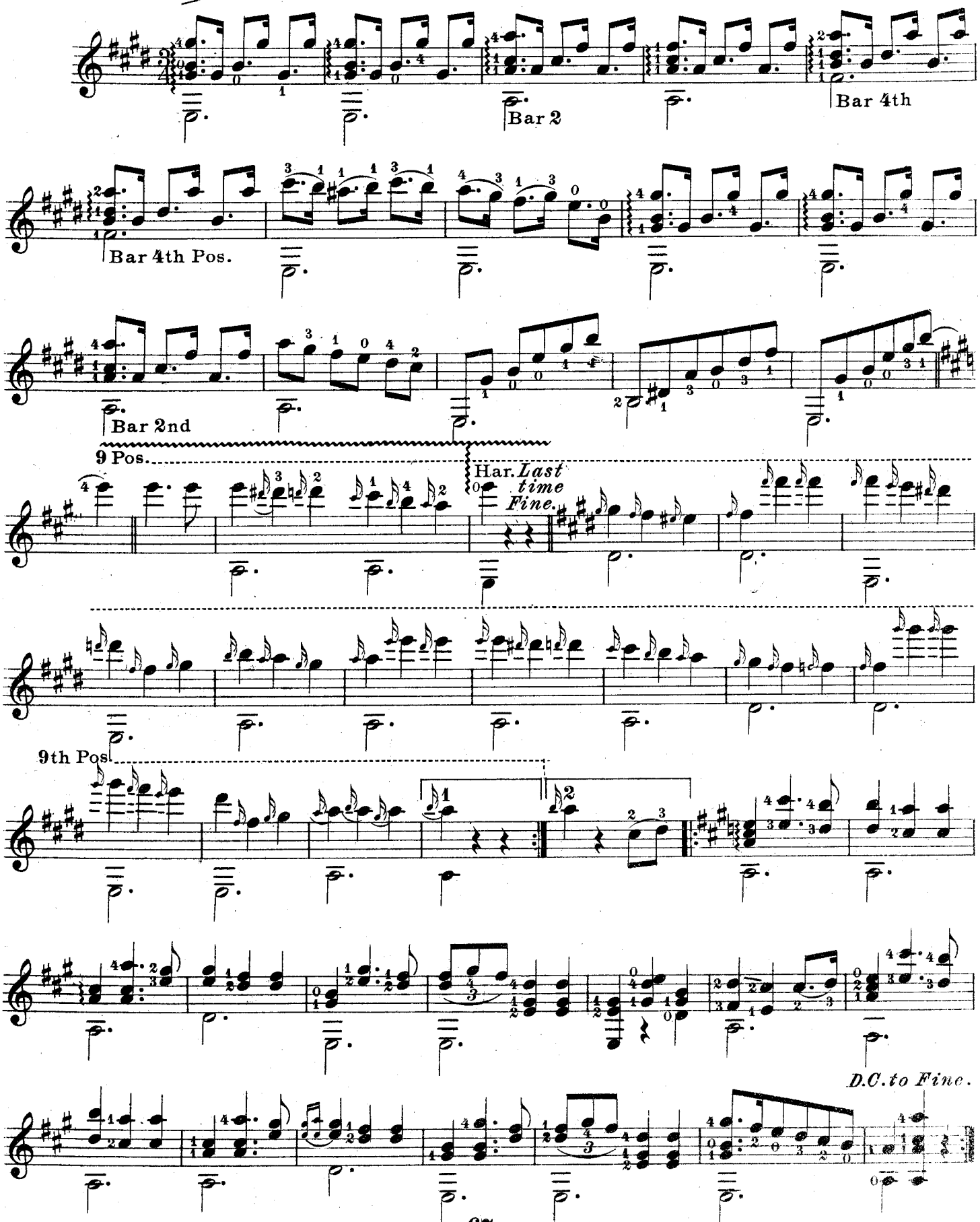
# Swinging Waltz.

**Tempo di Waltz.**

By Thomas Swain.
Arr. by Arling Shaeffer.



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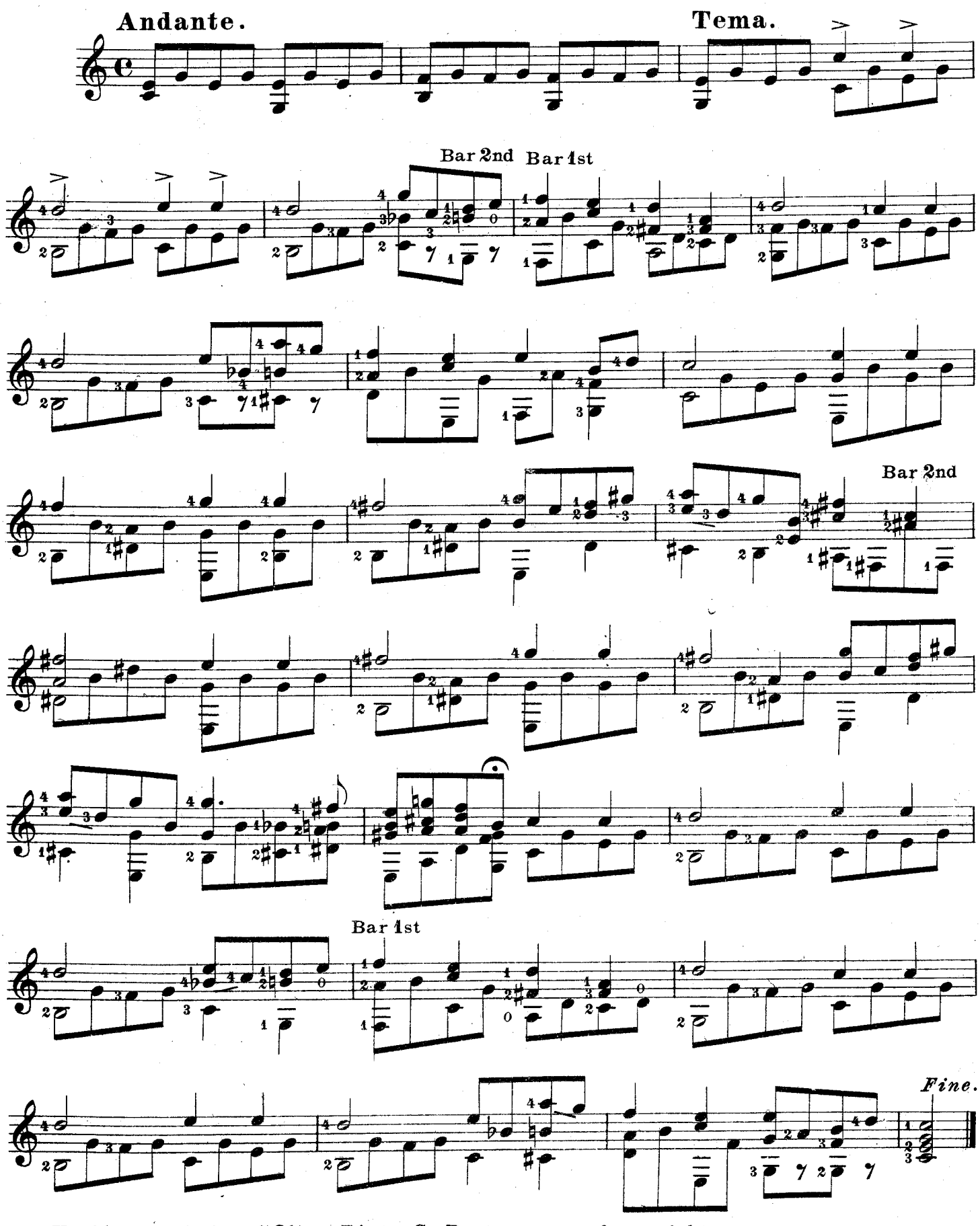
# Gottschalk Cradle Song.

*GUITAR SOLO.*

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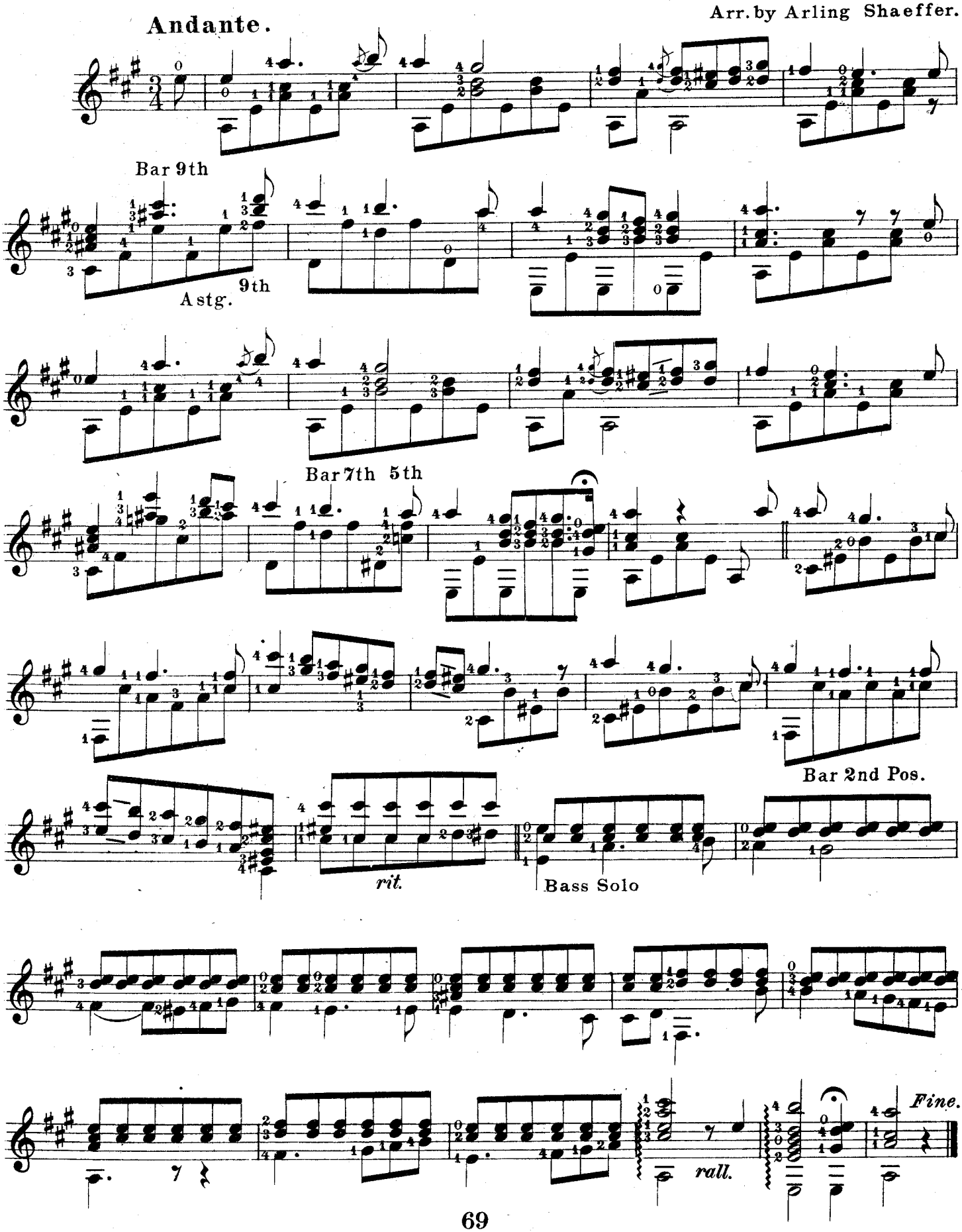
# Alice Where Art Thou.

Arr. by Arling Shaeffer.



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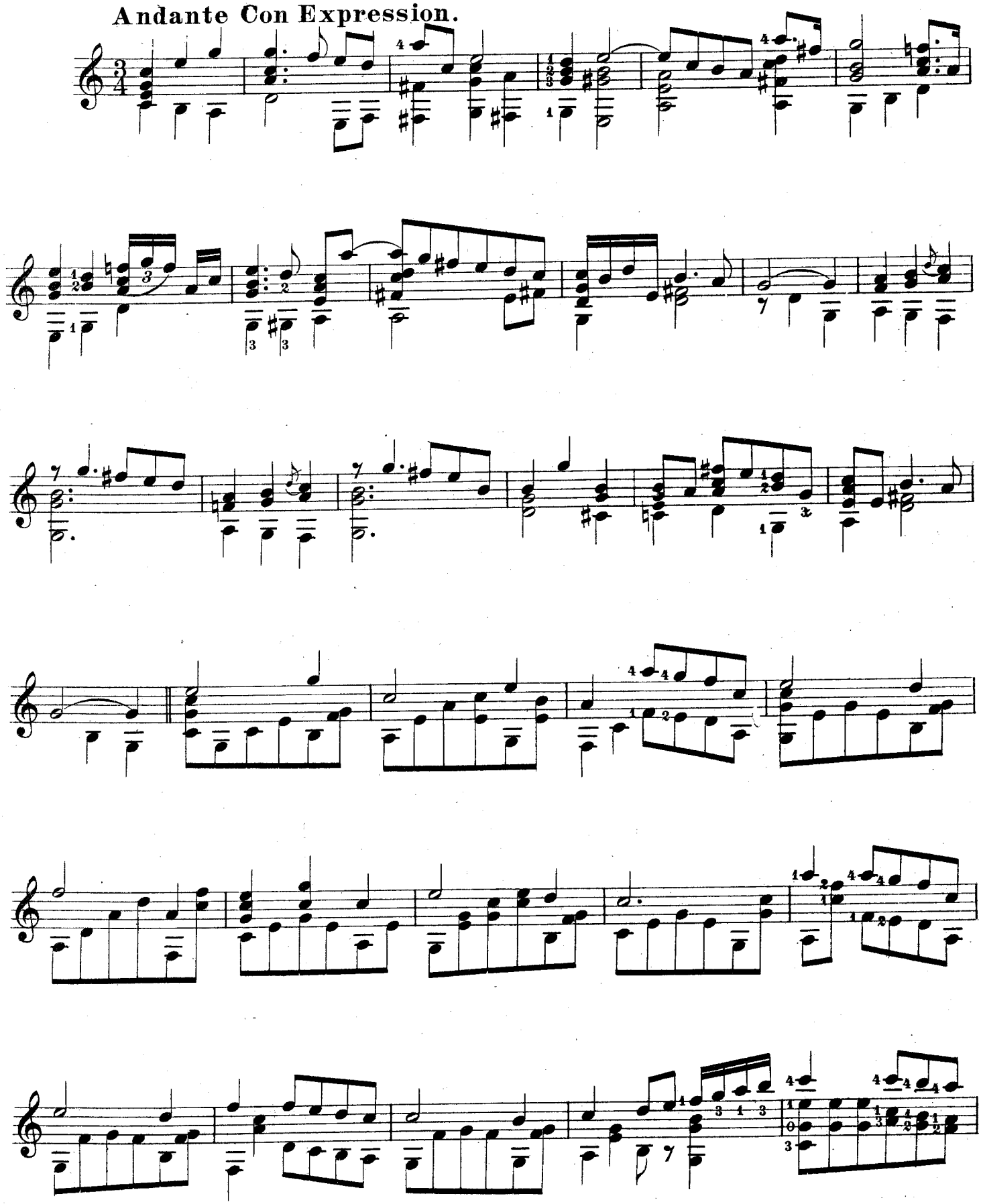
# Cavalleria Rusticani.

Pietro Mascagni.
*GUITAR SOLO.*

Arr. by C. Jones.

**Andante Con Expression.**





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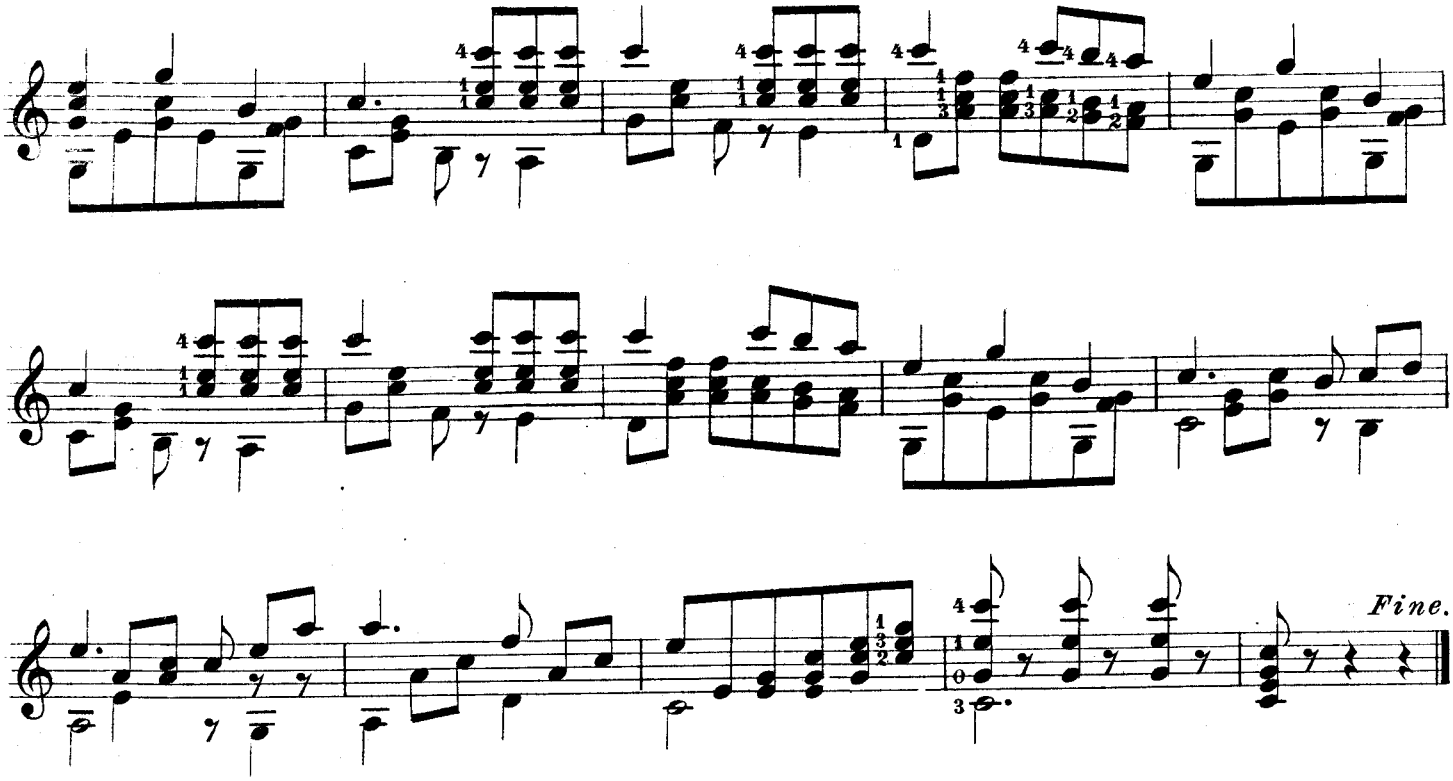
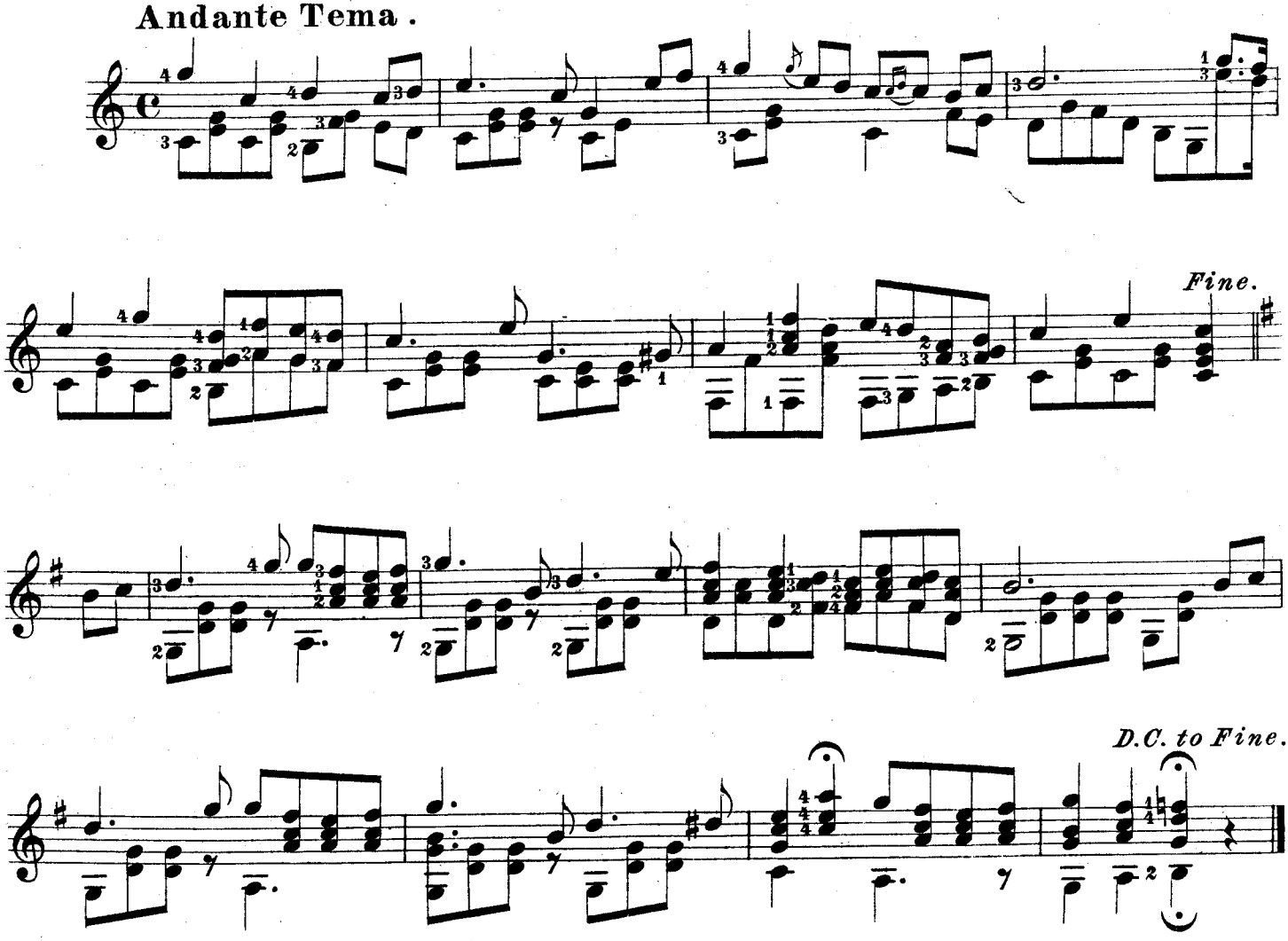



# Theme.

## Sentimental.

**Andante Tema.**



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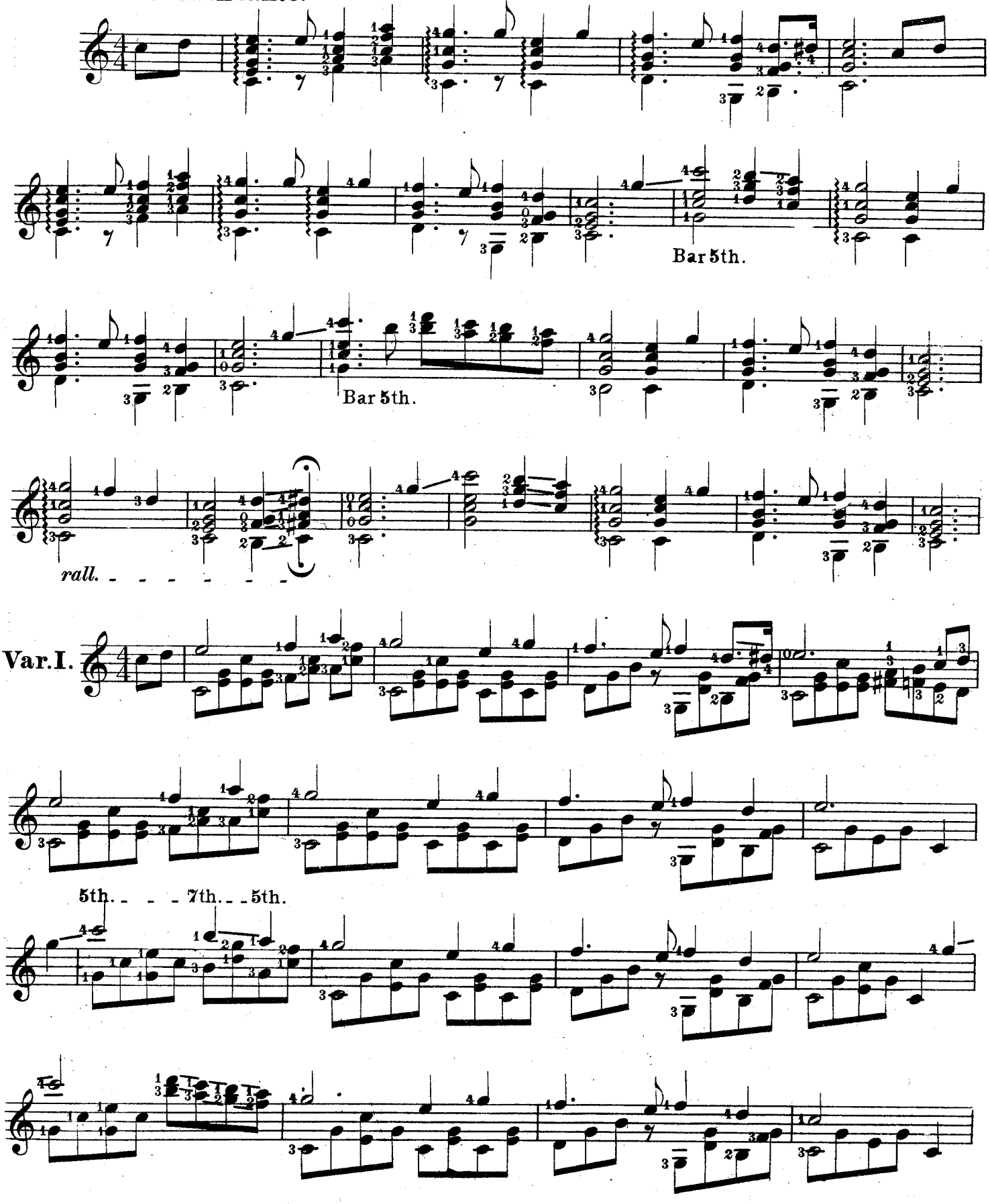
# Home Sweet Home.

## Variations.

*GUITAR SOLO.*

Arr. by Arling Schaeffer.

**Tema Andante.** Bar 1st. 5th.



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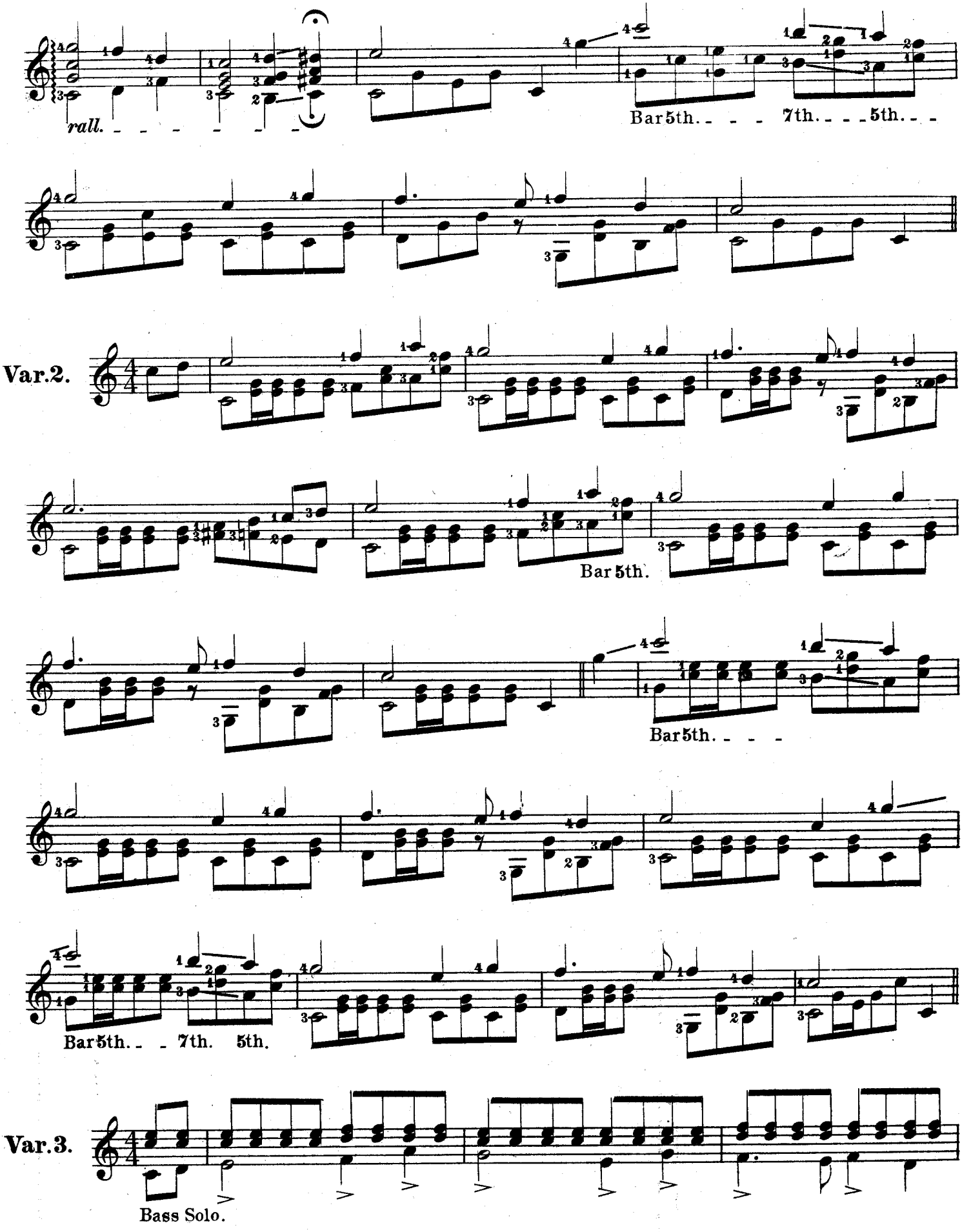


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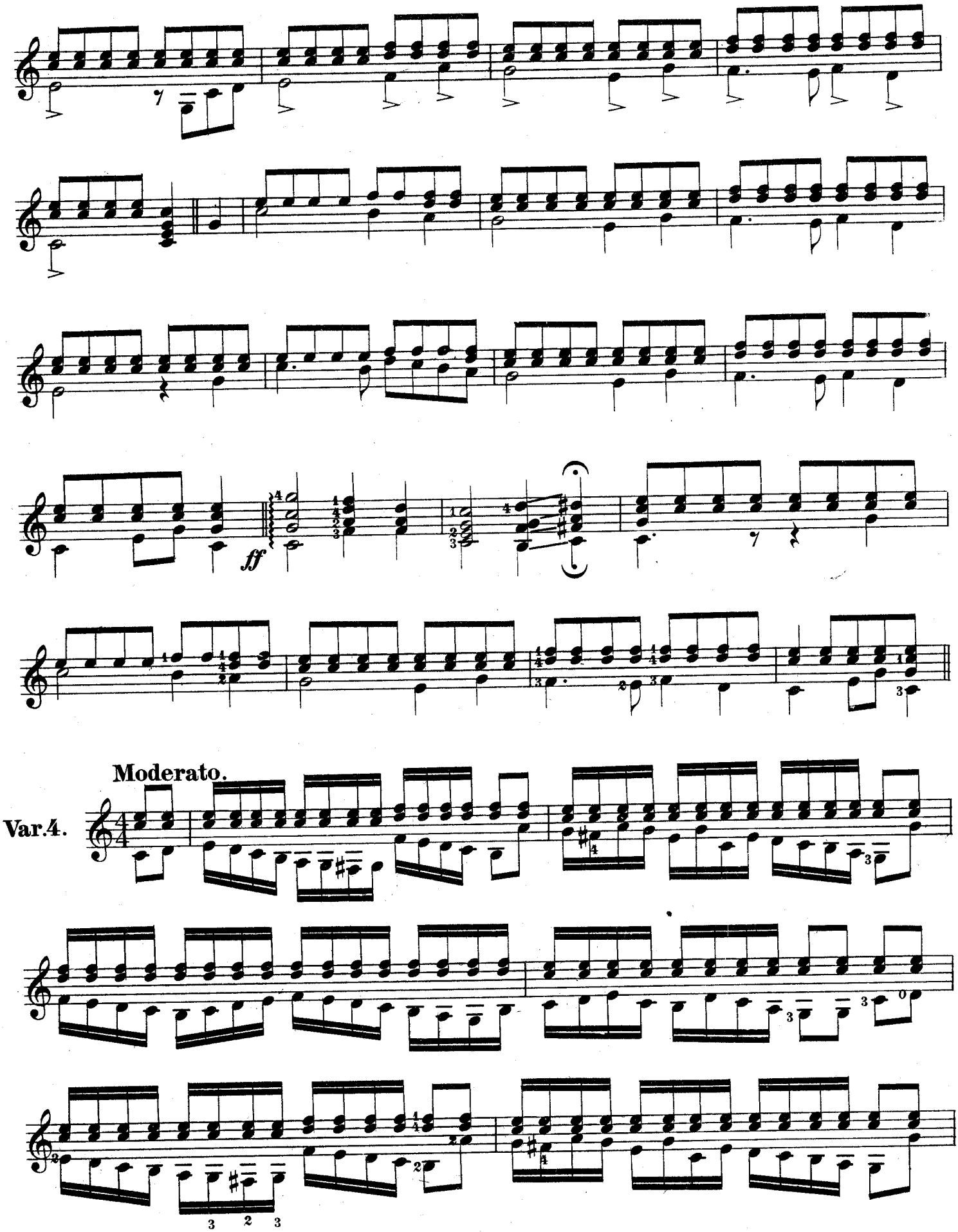


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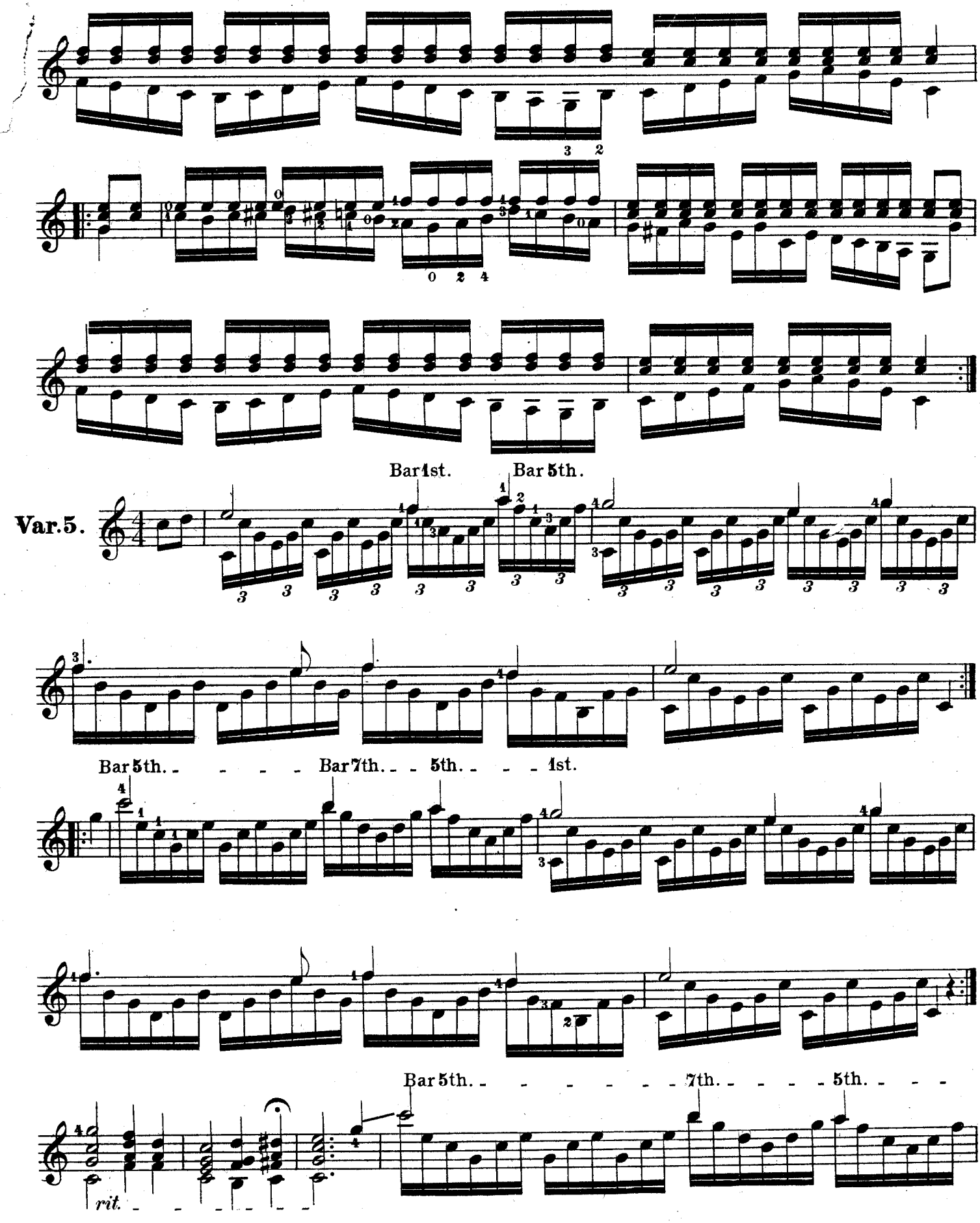


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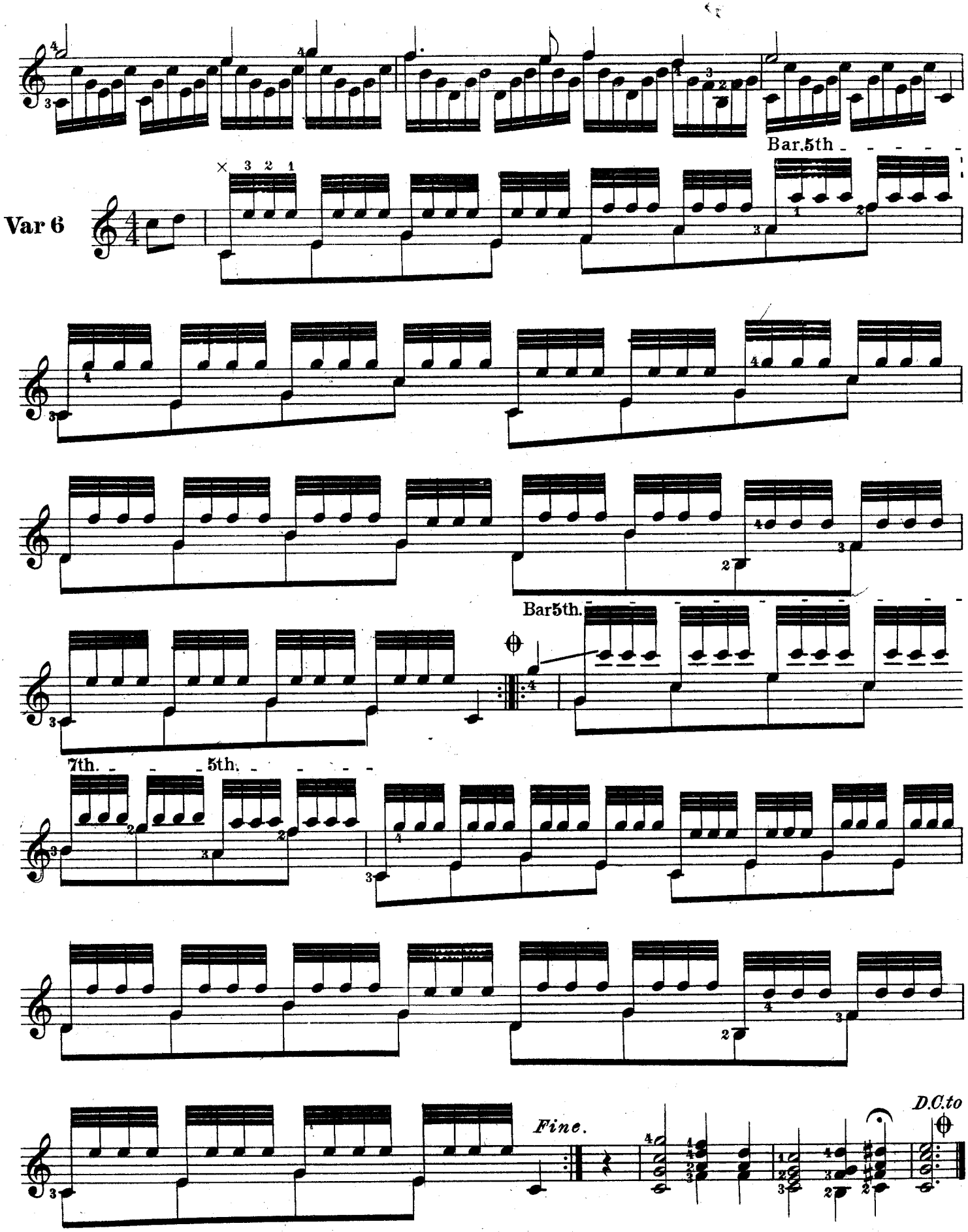


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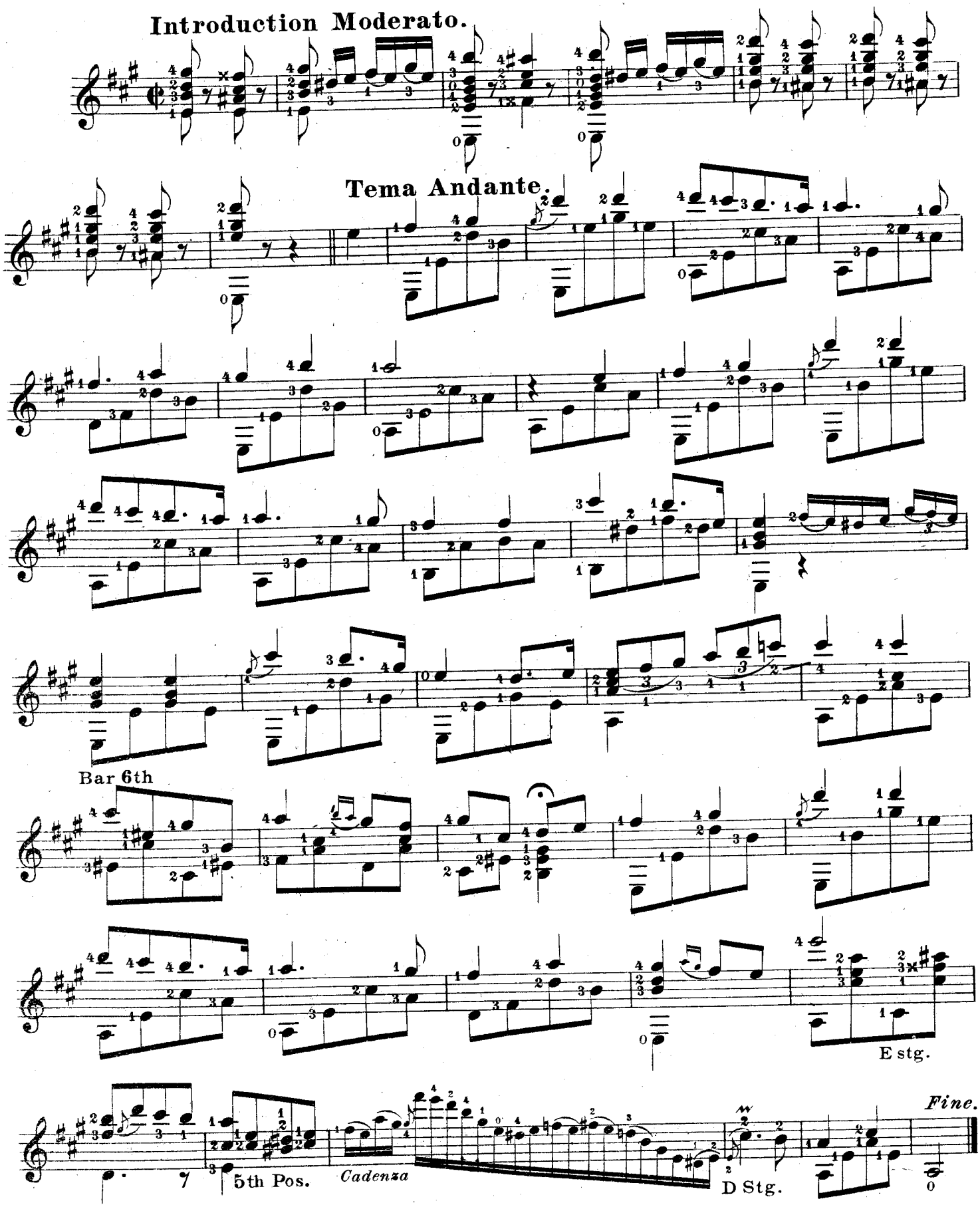
# Then You'll Remember Me.

## (From Bohemian Girl.)

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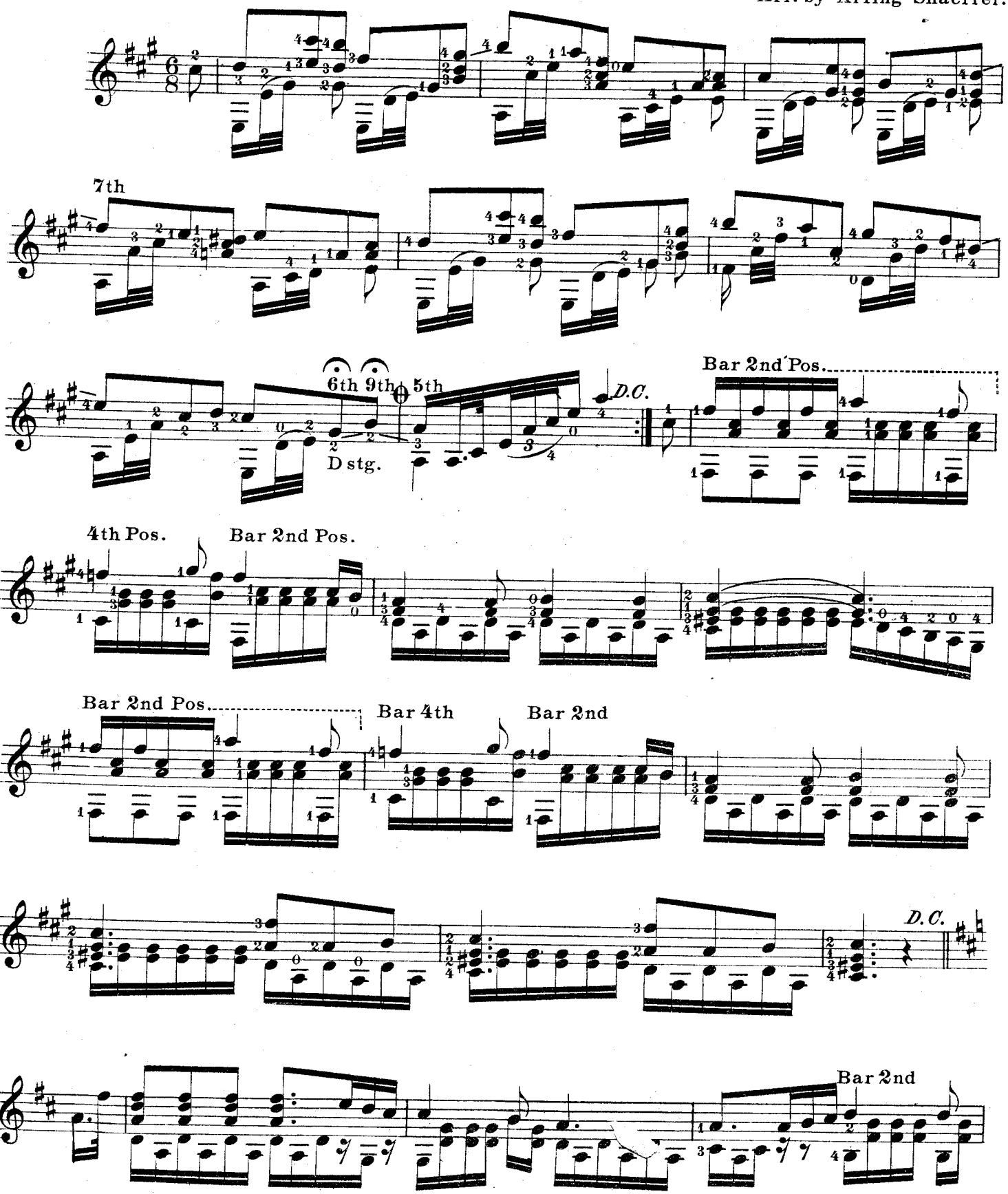
# Lang's Flower Song.

## (Blumenlied.)

Andante.

Lang.
Arr. by Arling Shaeffer.



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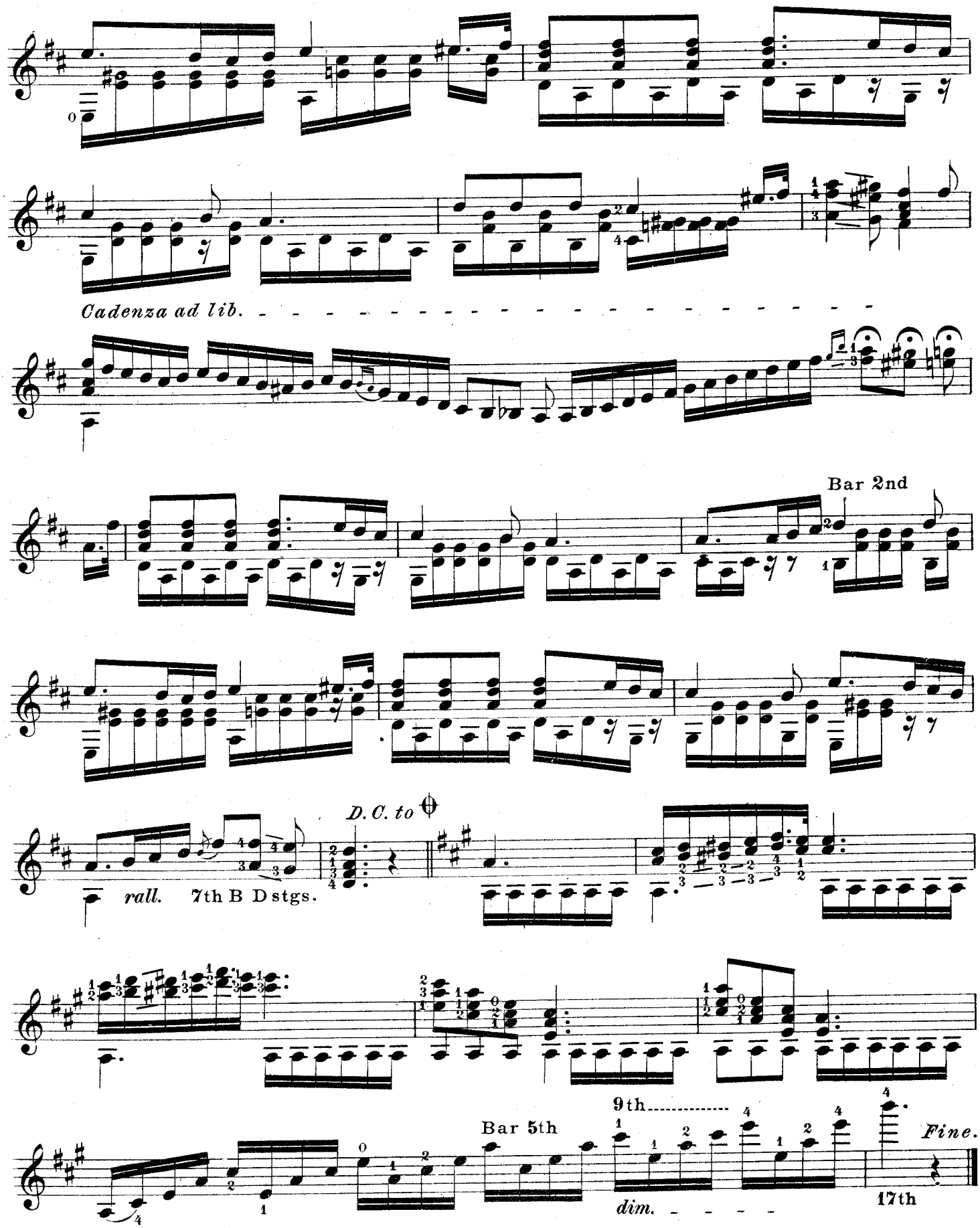


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# Fantaisie.

## National Hymn of Russia.

P. Pettoletti Op.15.

*Revised and figured by Arling Schaeffer*
*and performed by him with marked success.*

**Larghetto.**

**Introd.**

*dol.*

*p*

3rd Pos.

*cresc.*

*dim.*

*f*

*dol.*

**Moderato.**

**Theme.**

*mf*

Bar 2nd Pos.

*dol.*



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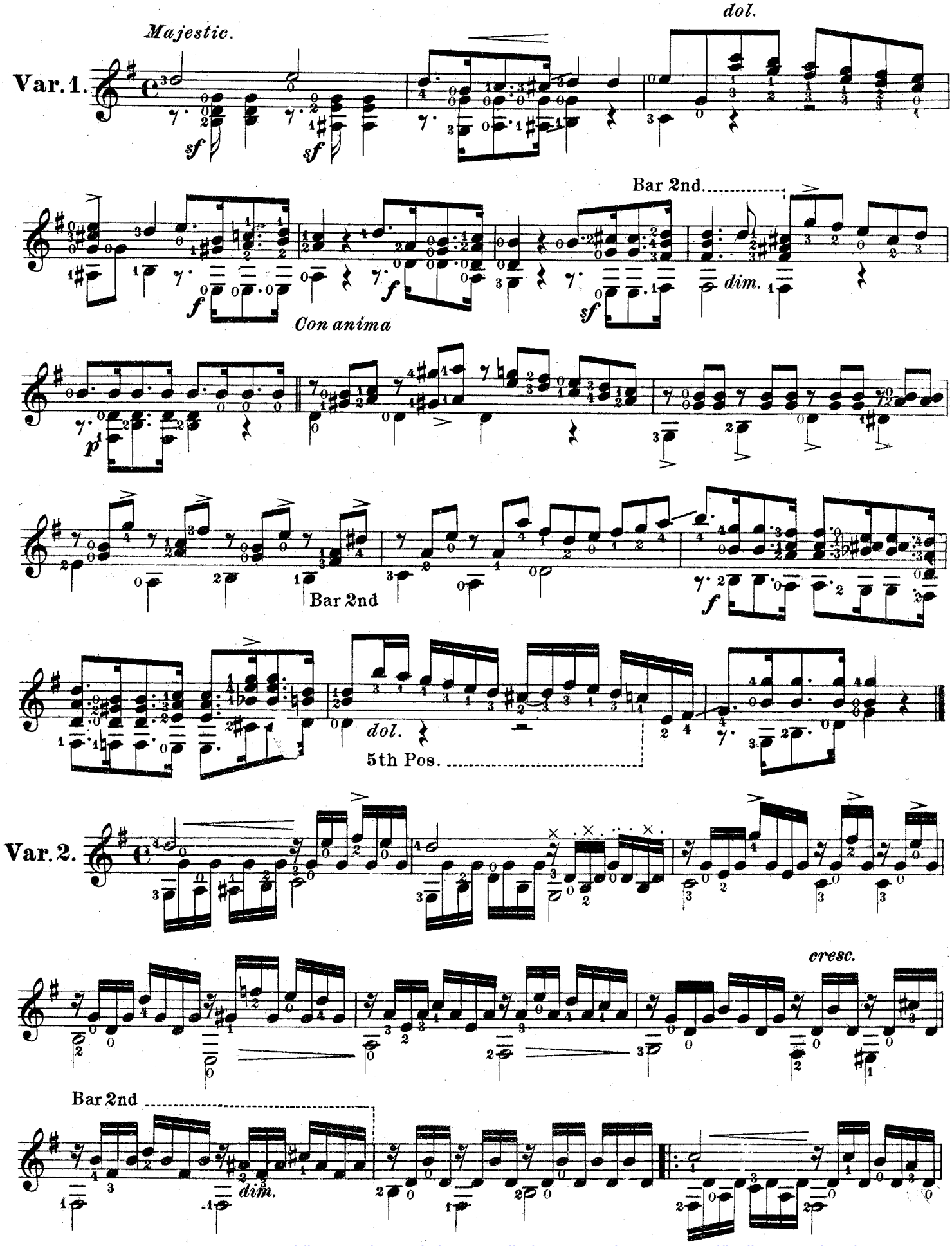


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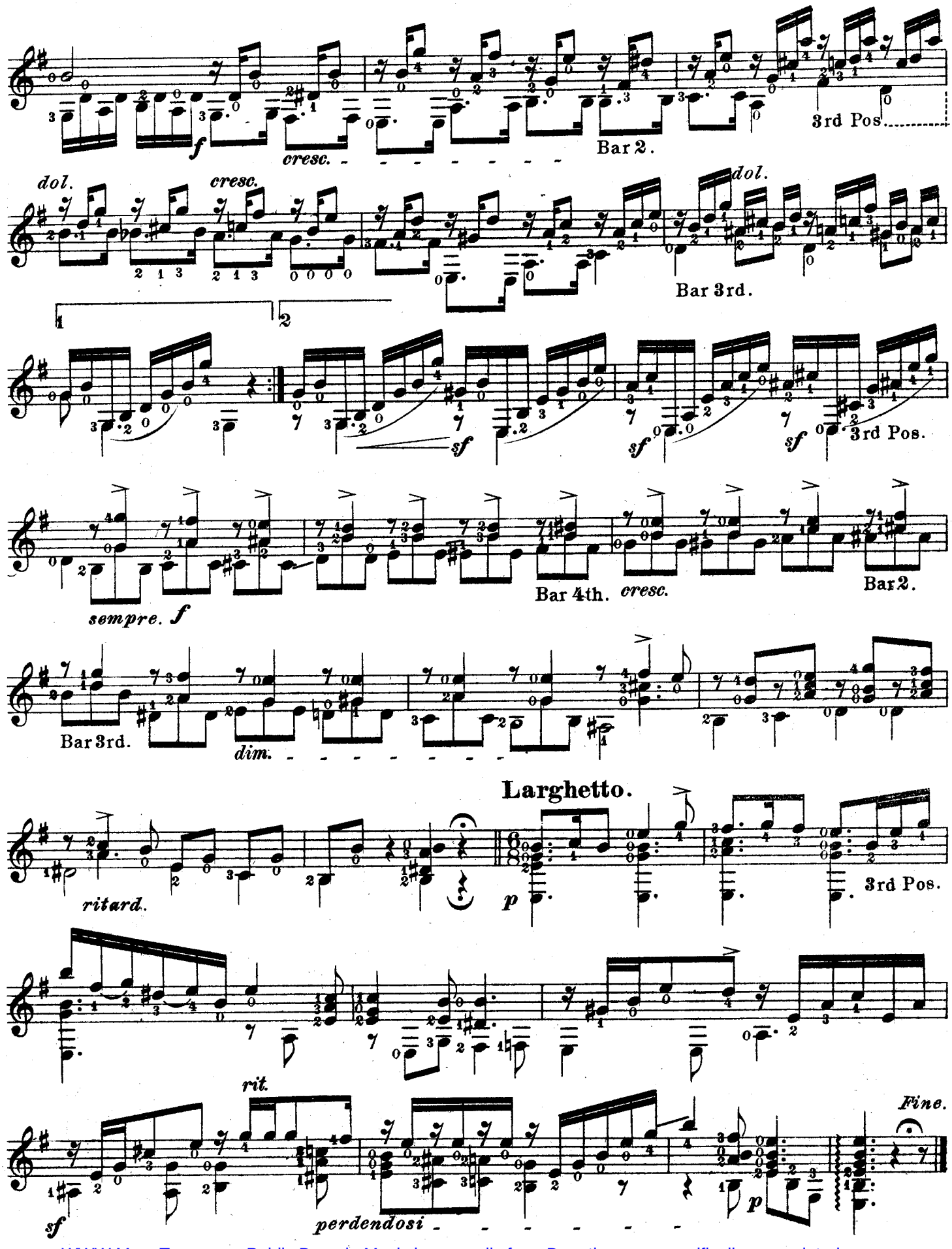


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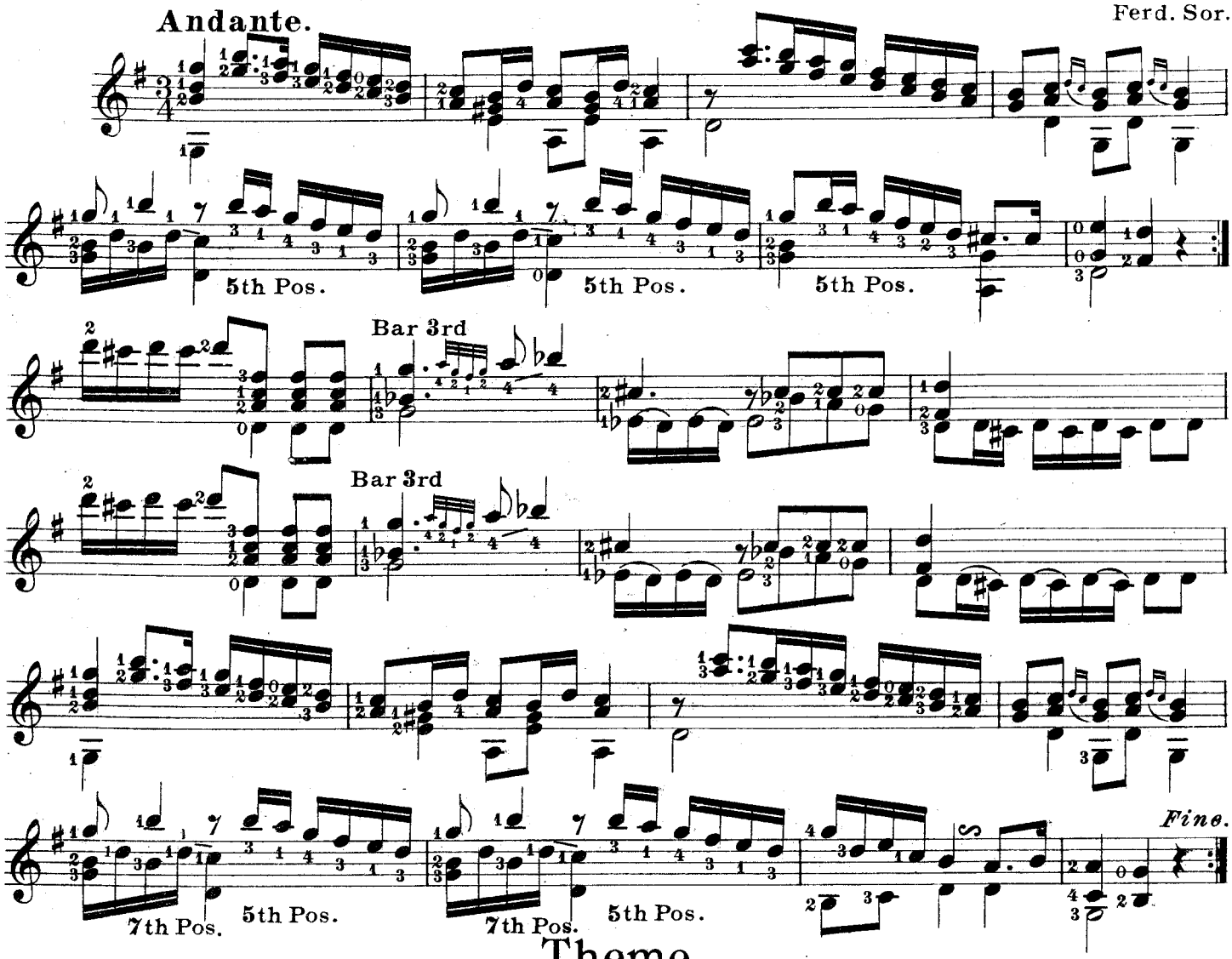
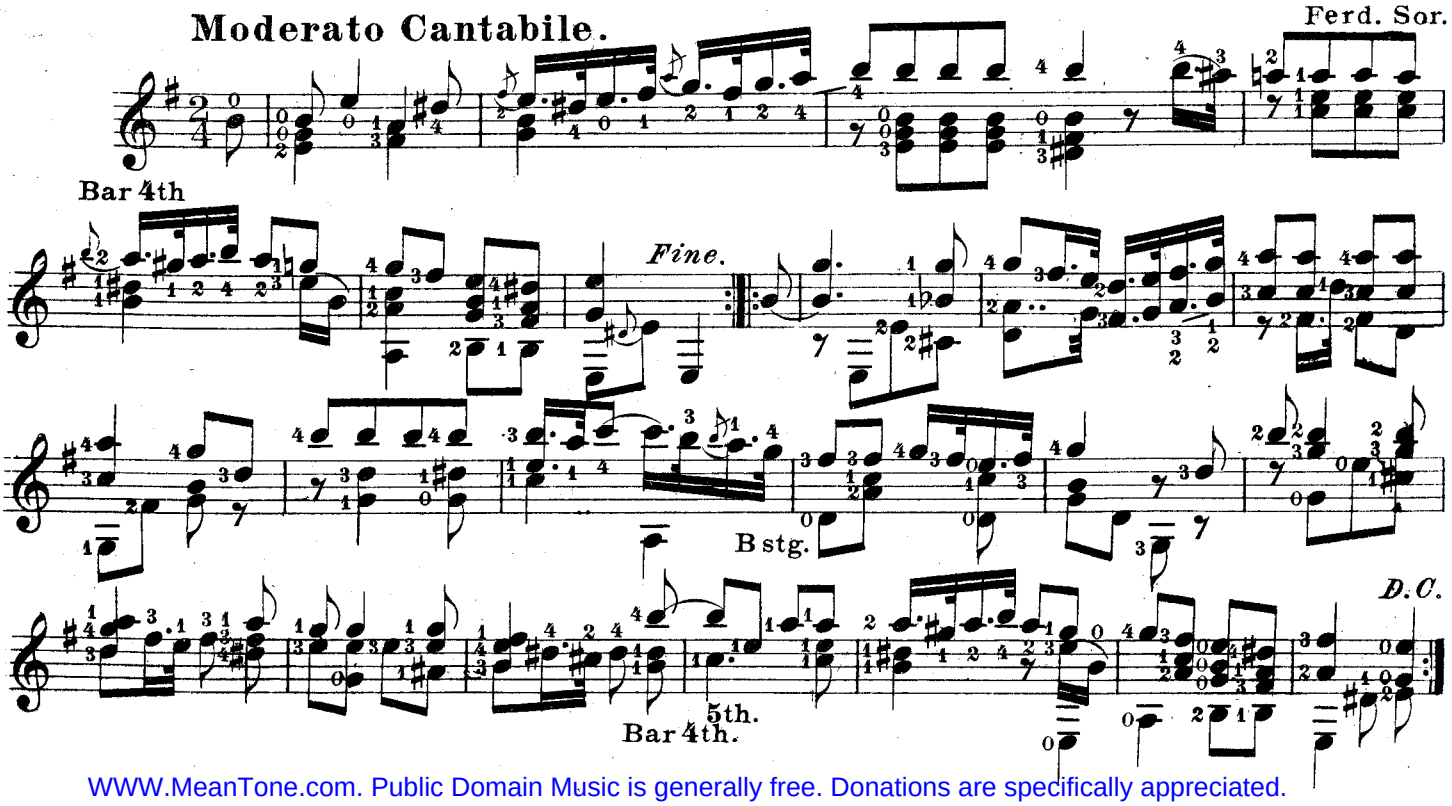
# Minuet.




# Theme.

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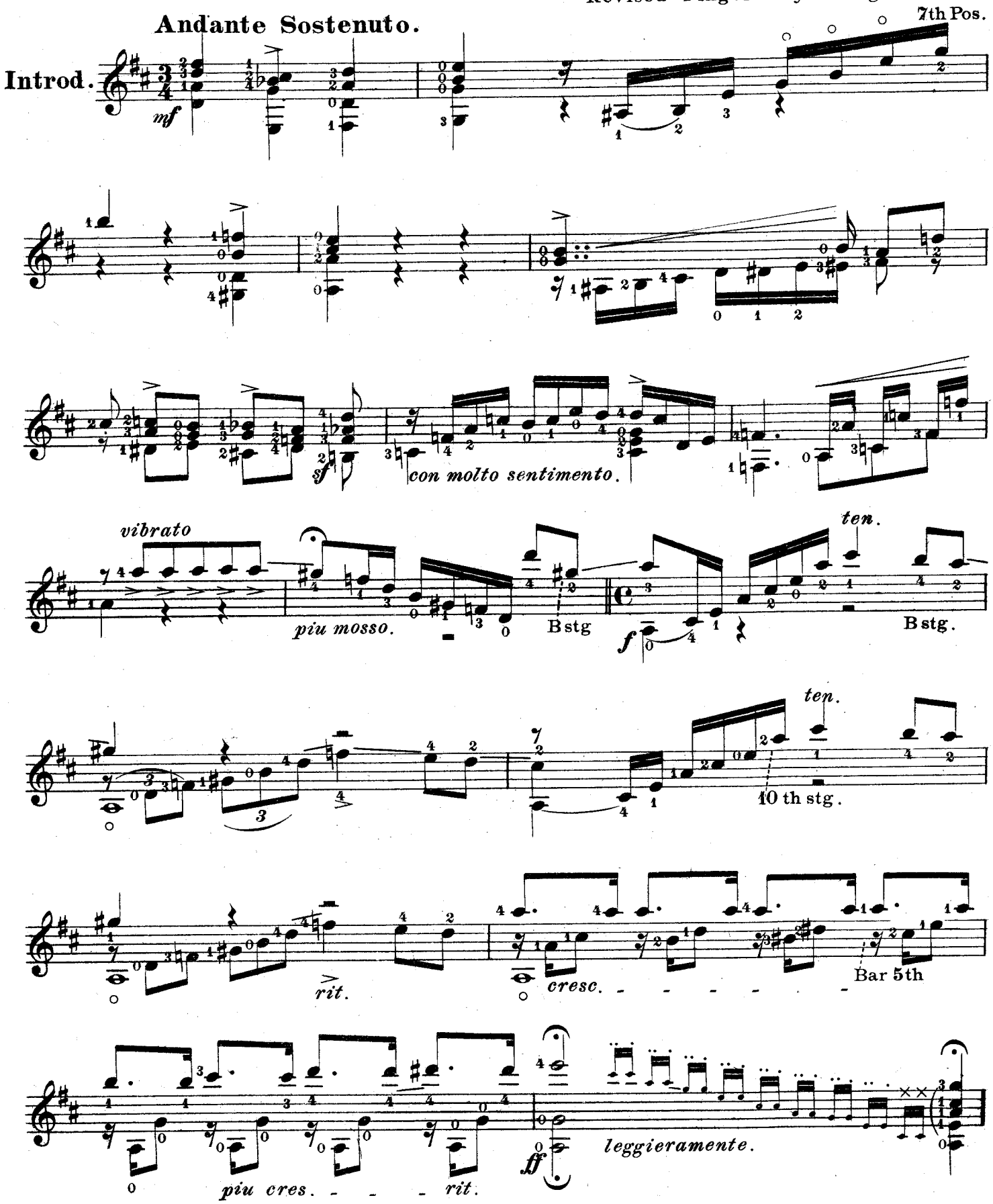
# Variations.

## sur la Cavatine favorite de l'Opéra.

## Le Pirate de Bellini.

Arr. by P. Pettoletti.
Revised-Fingered by Arling Shaeffer.

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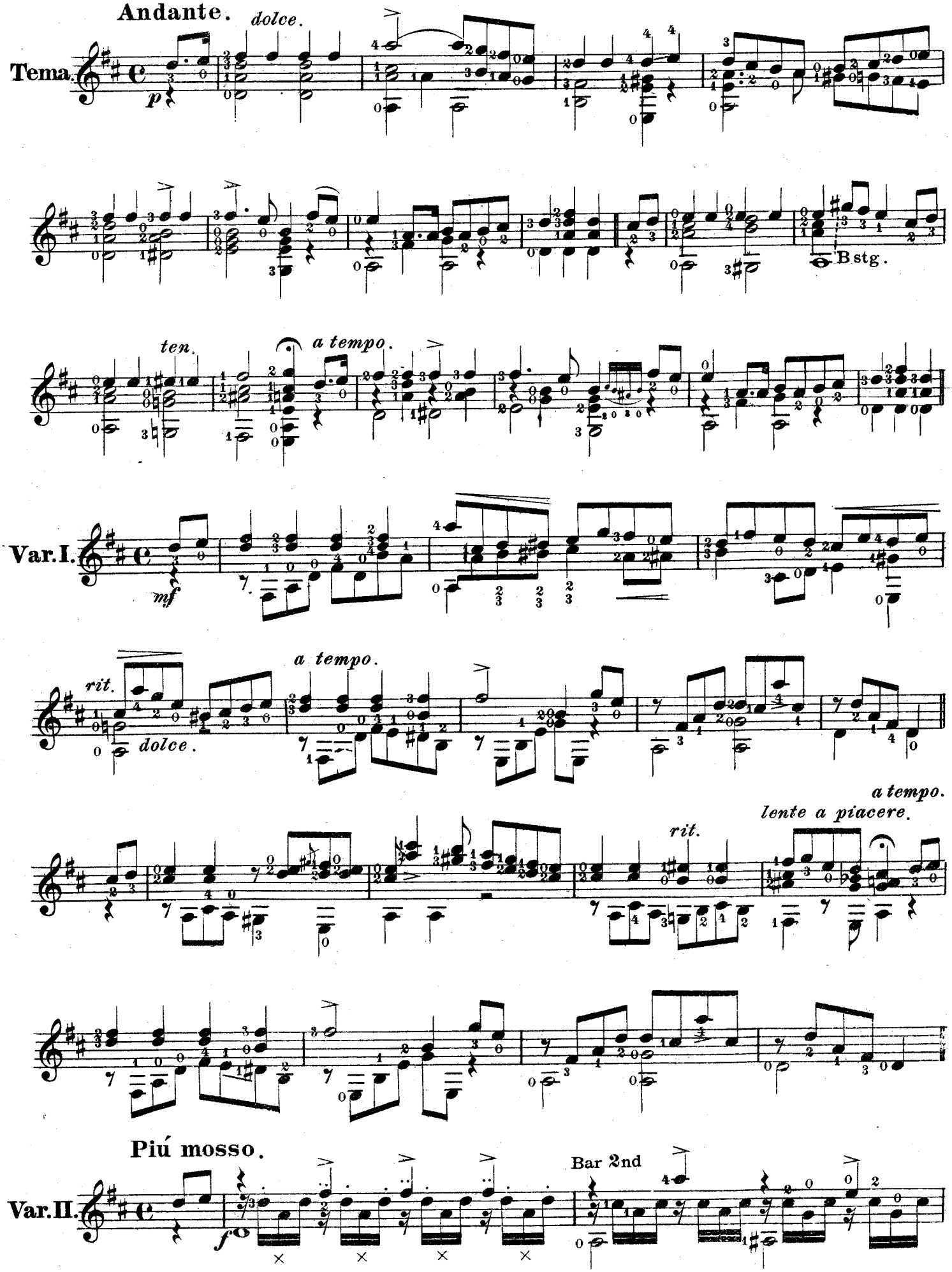




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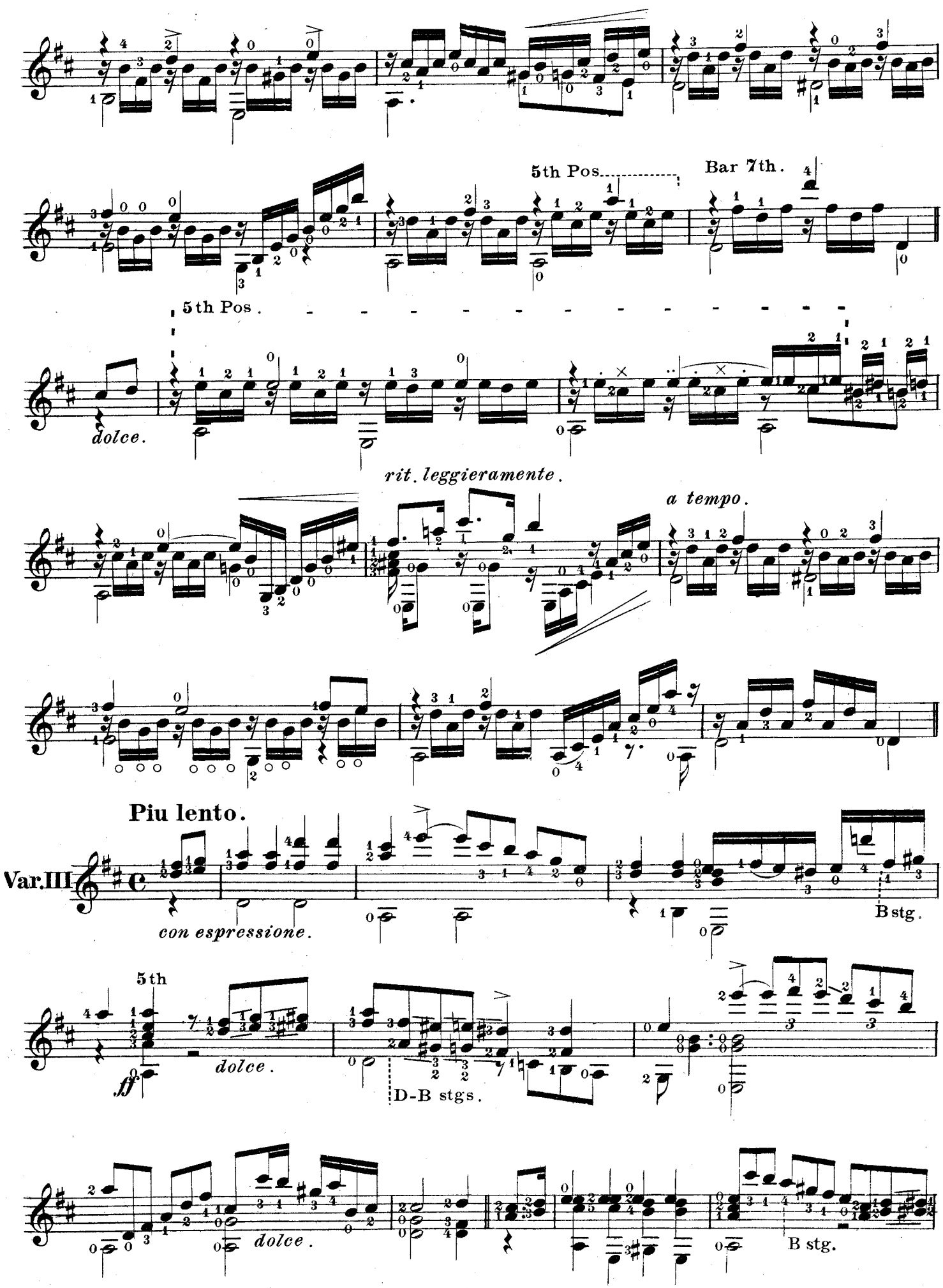




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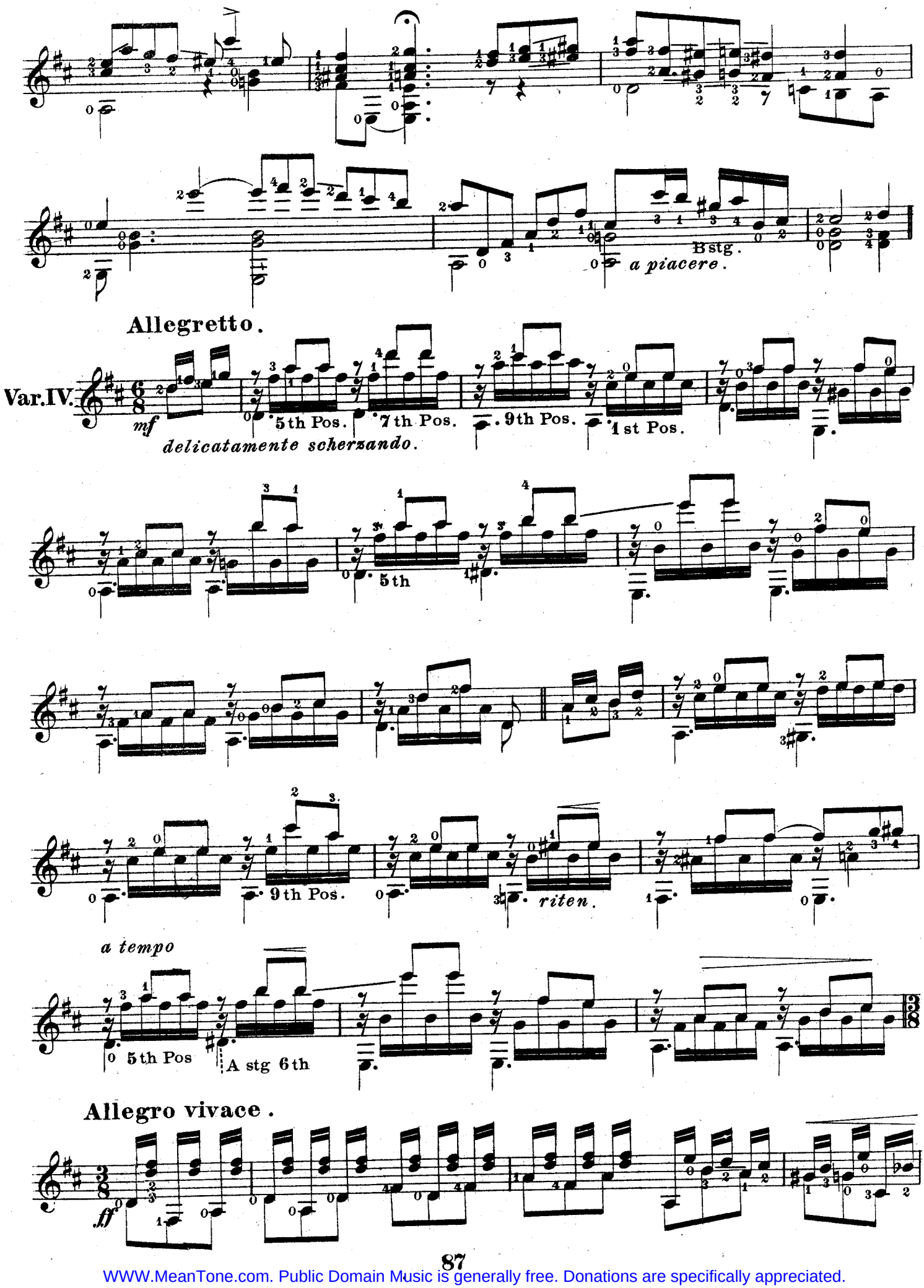




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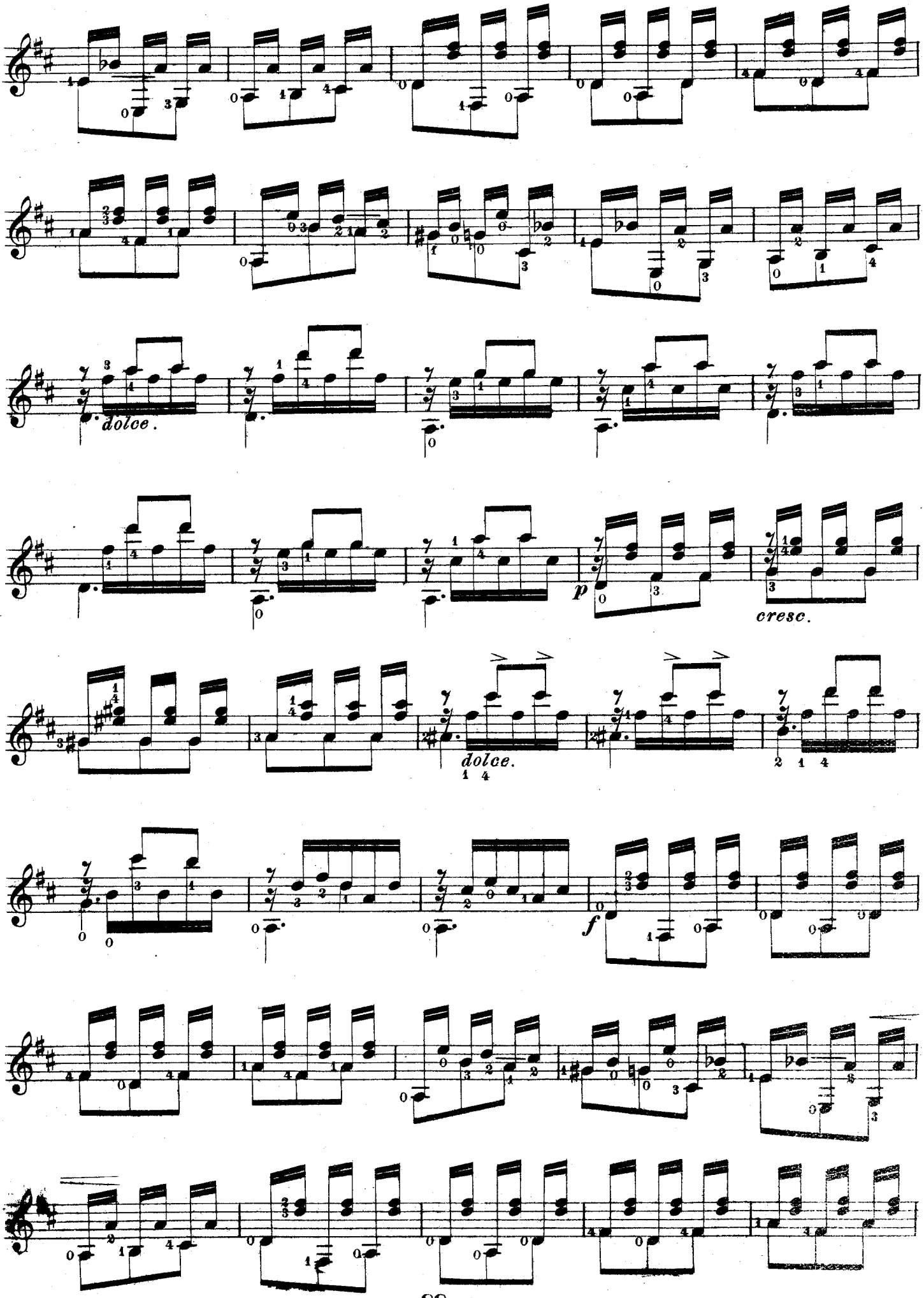




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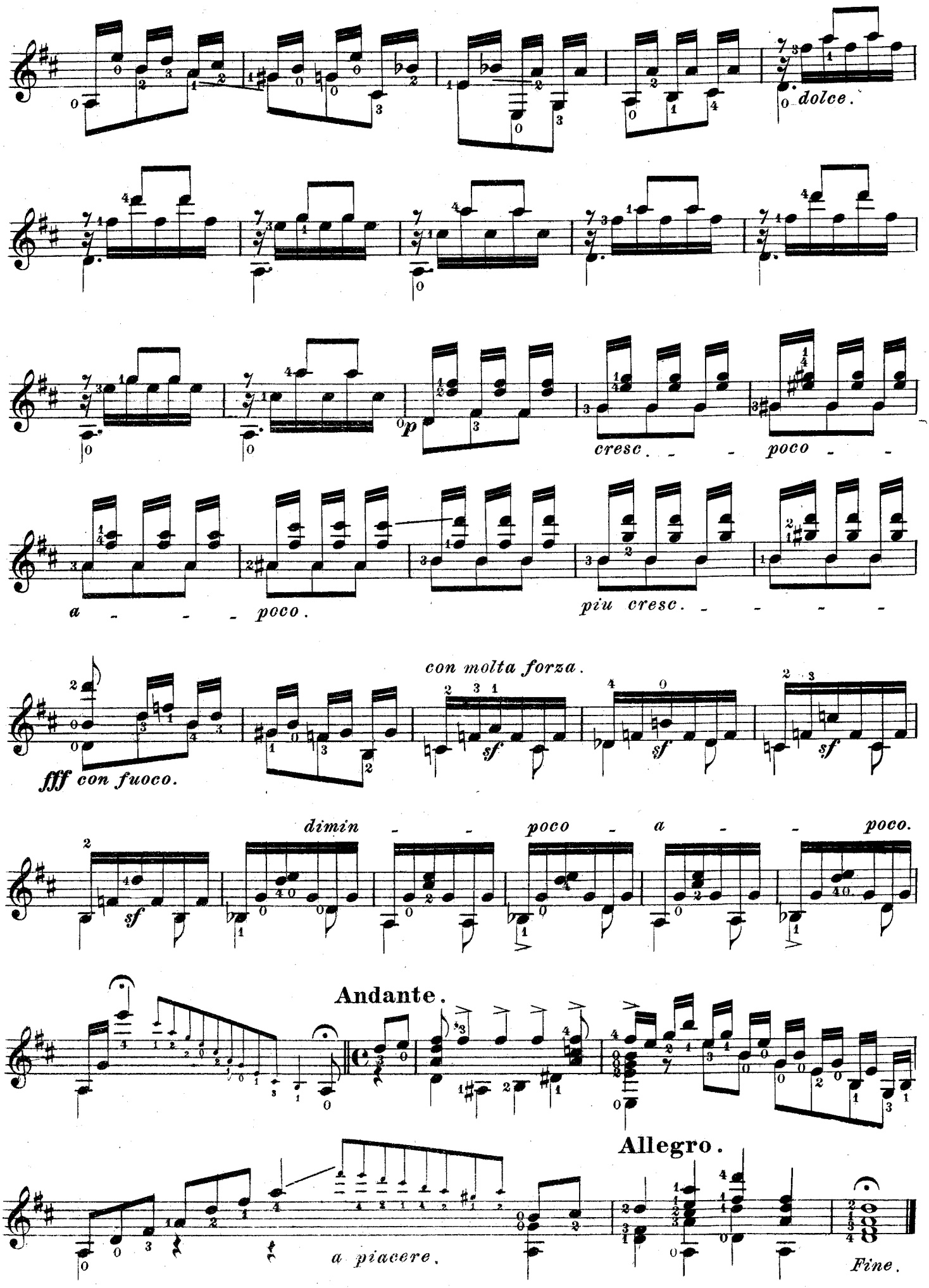




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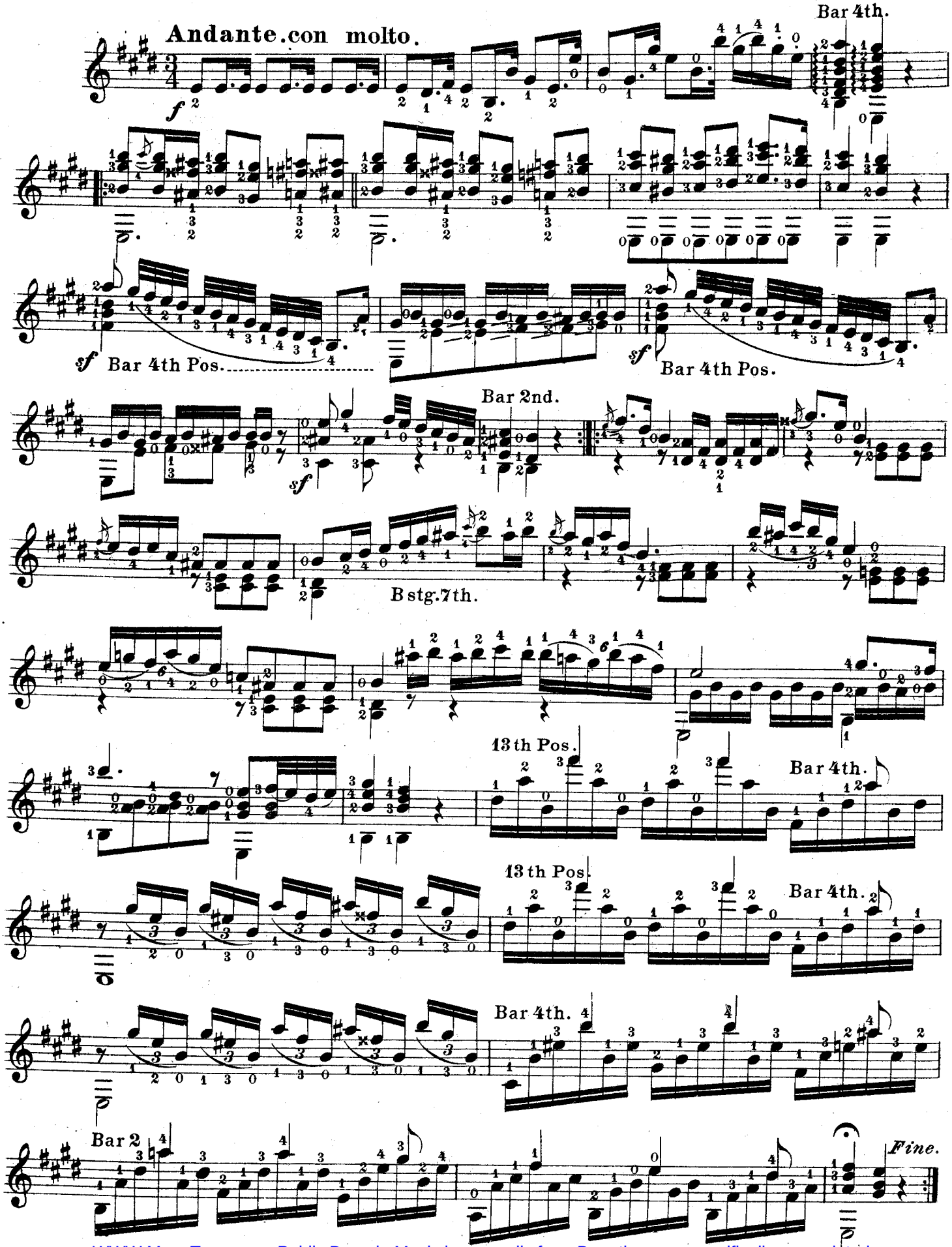
# Andante.

By F. Sor.
Revised and fingered by Arling Shaeffer.

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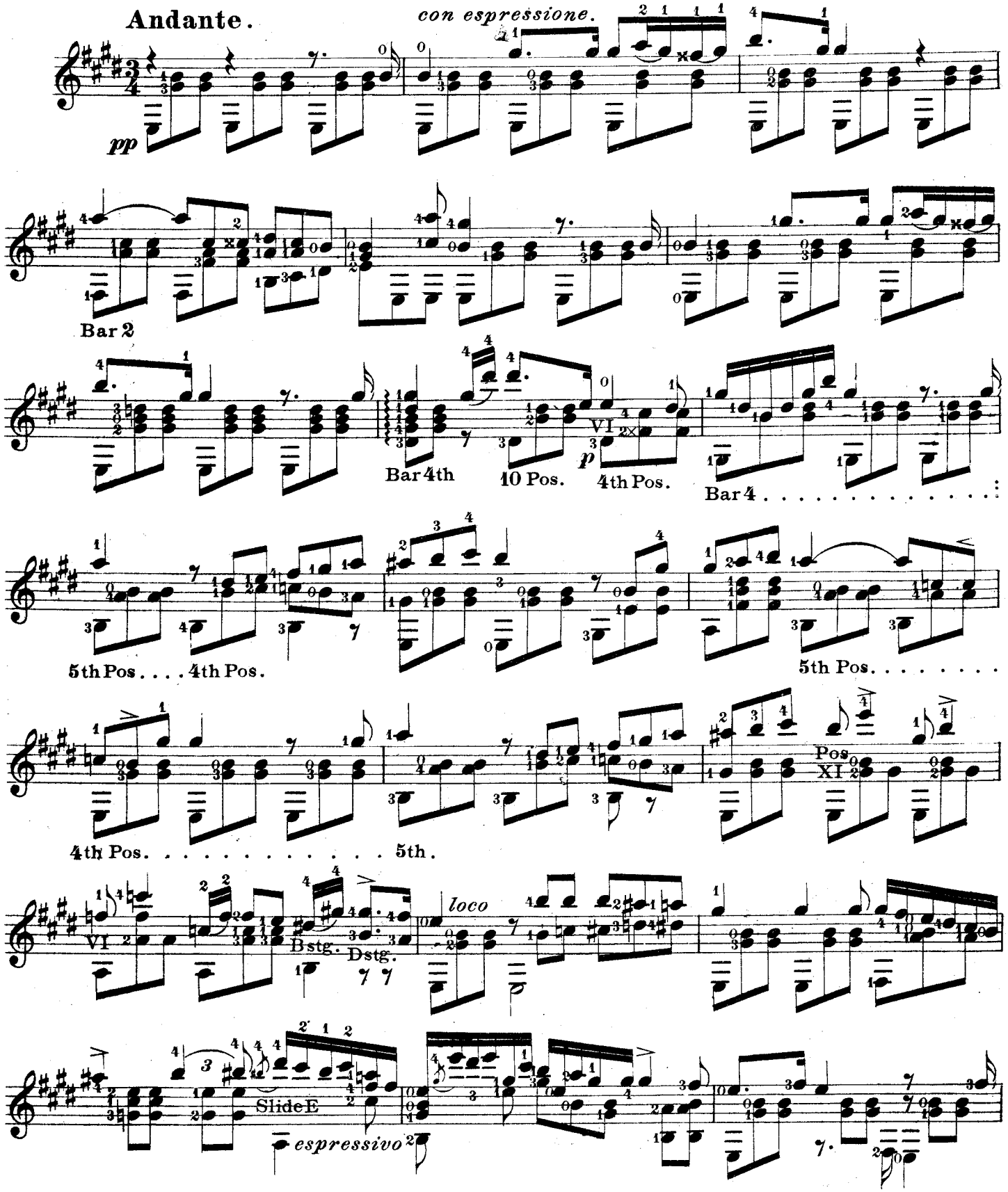
# "Ernani."

Arr. by J.K. MERTZ.

**GUITAR.**

Revised and fingered by ARLING SHAEFFER.

**Andante.** *con espressione.*

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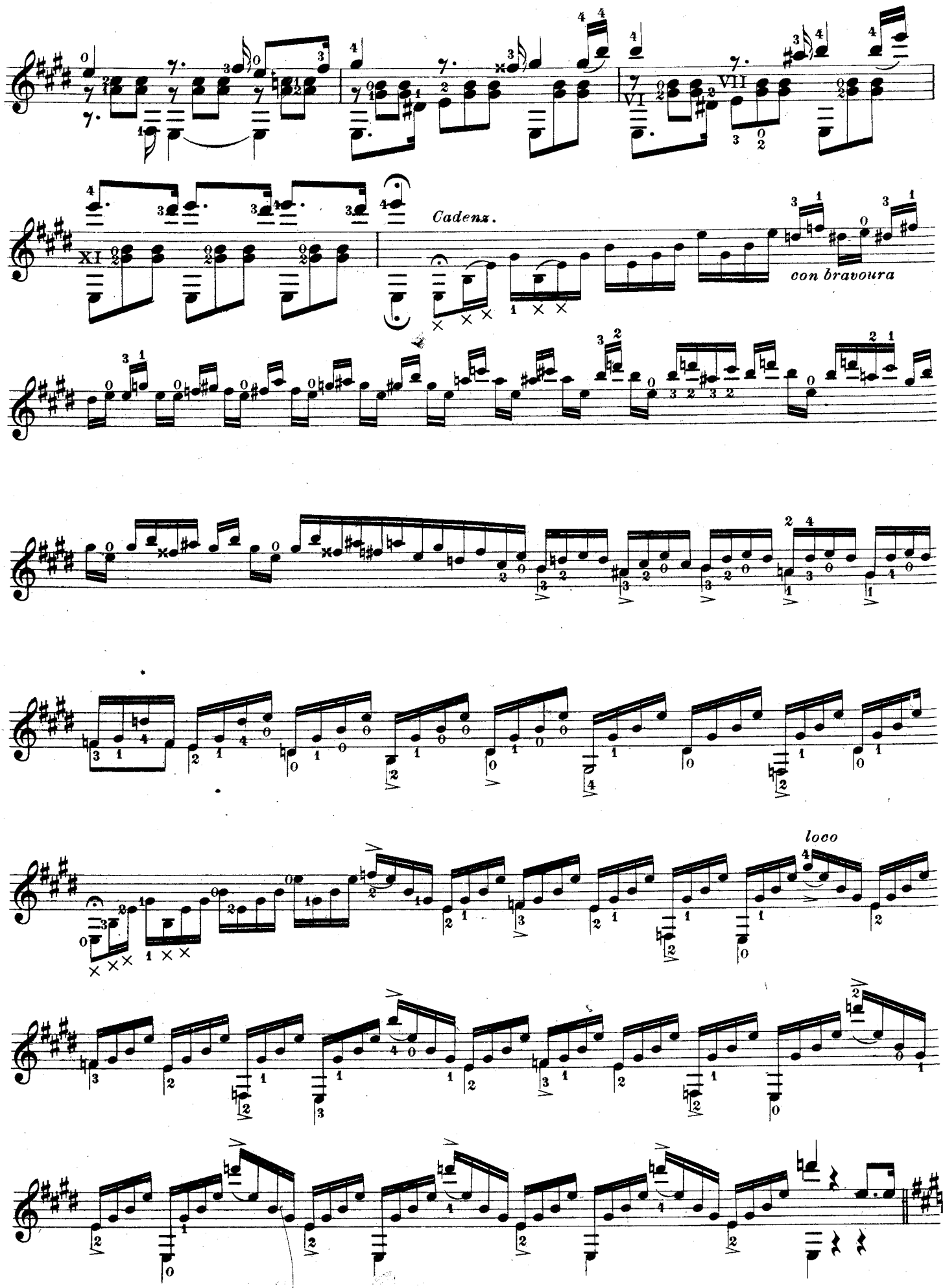


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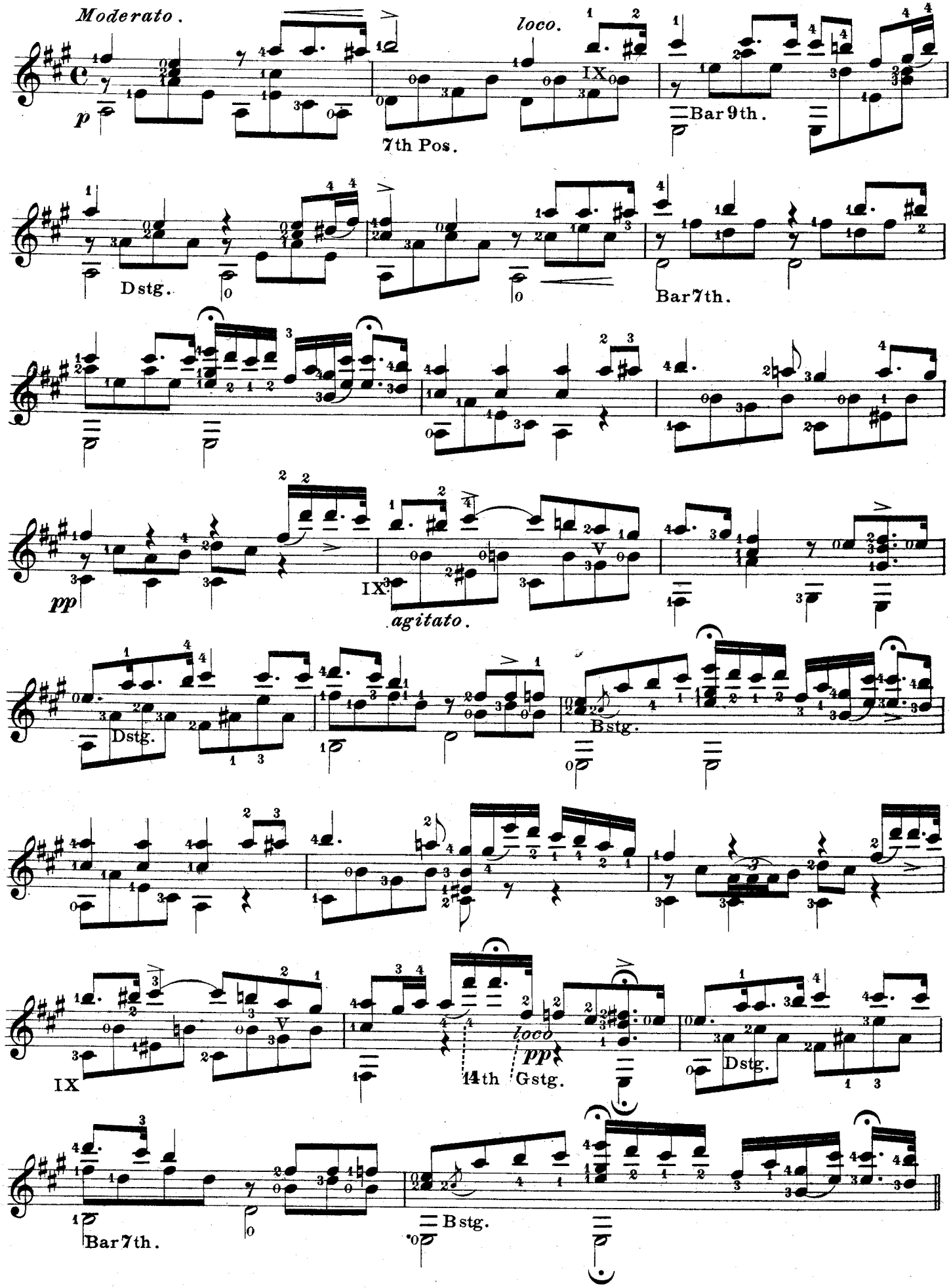




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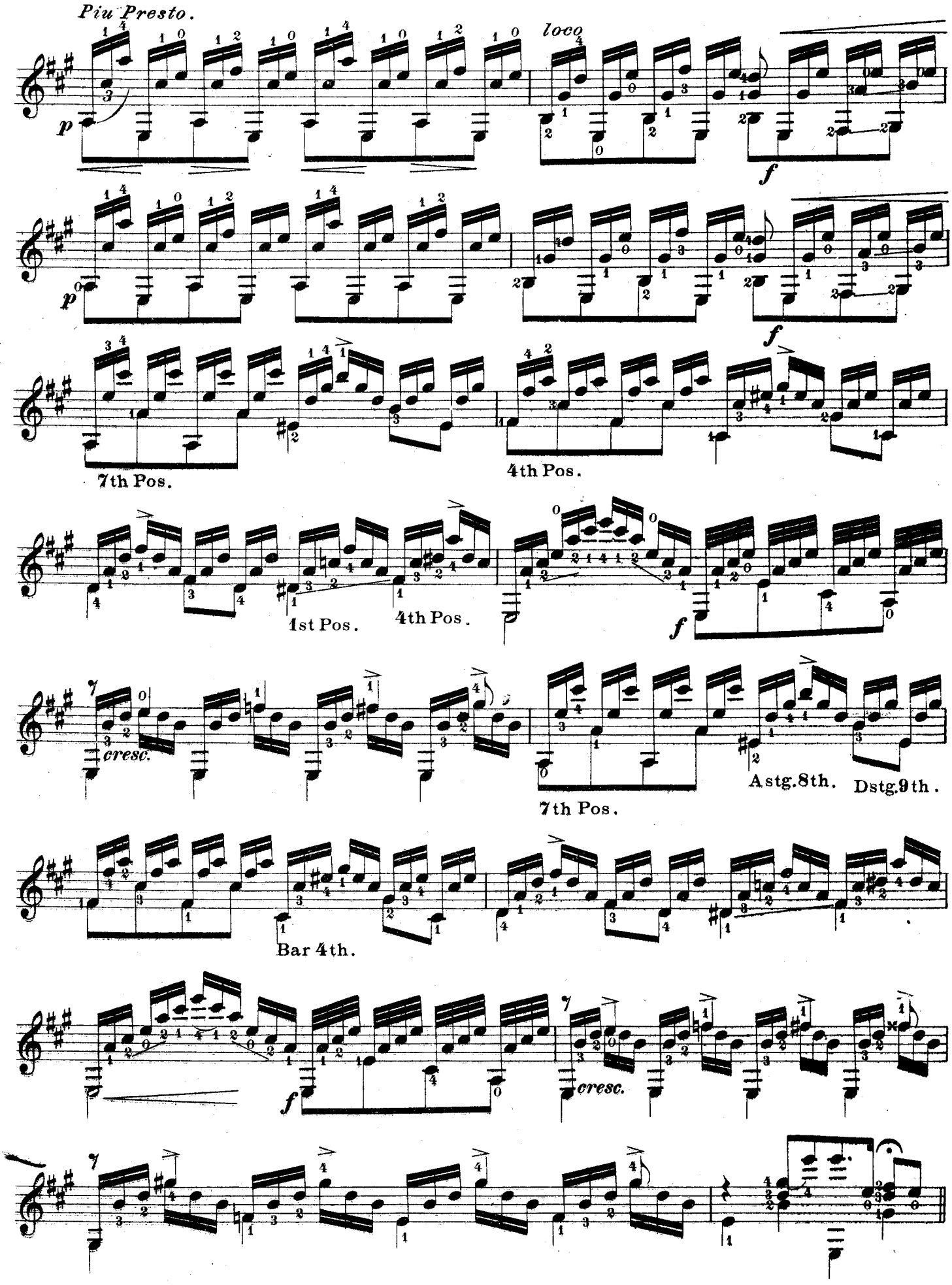


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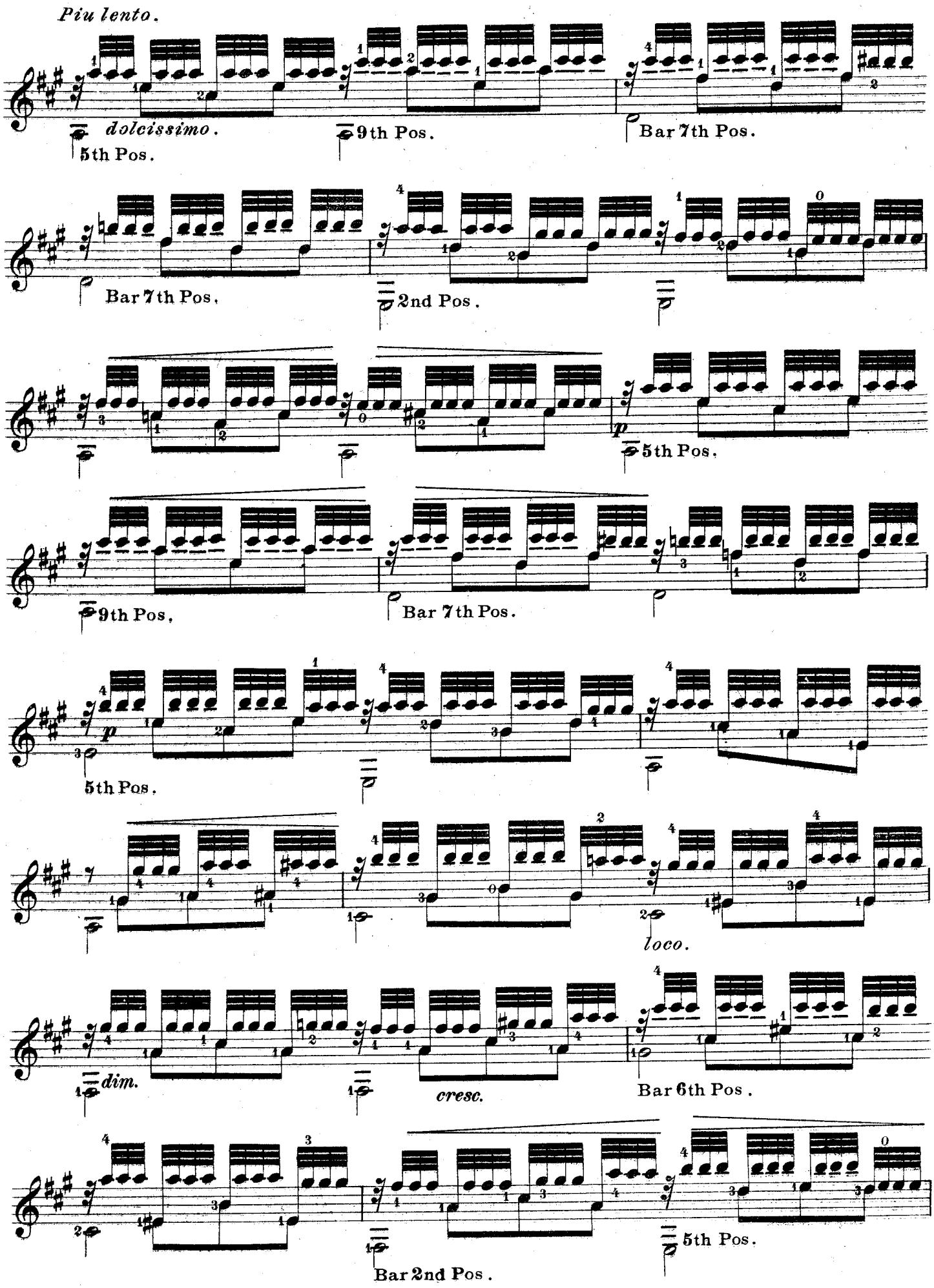




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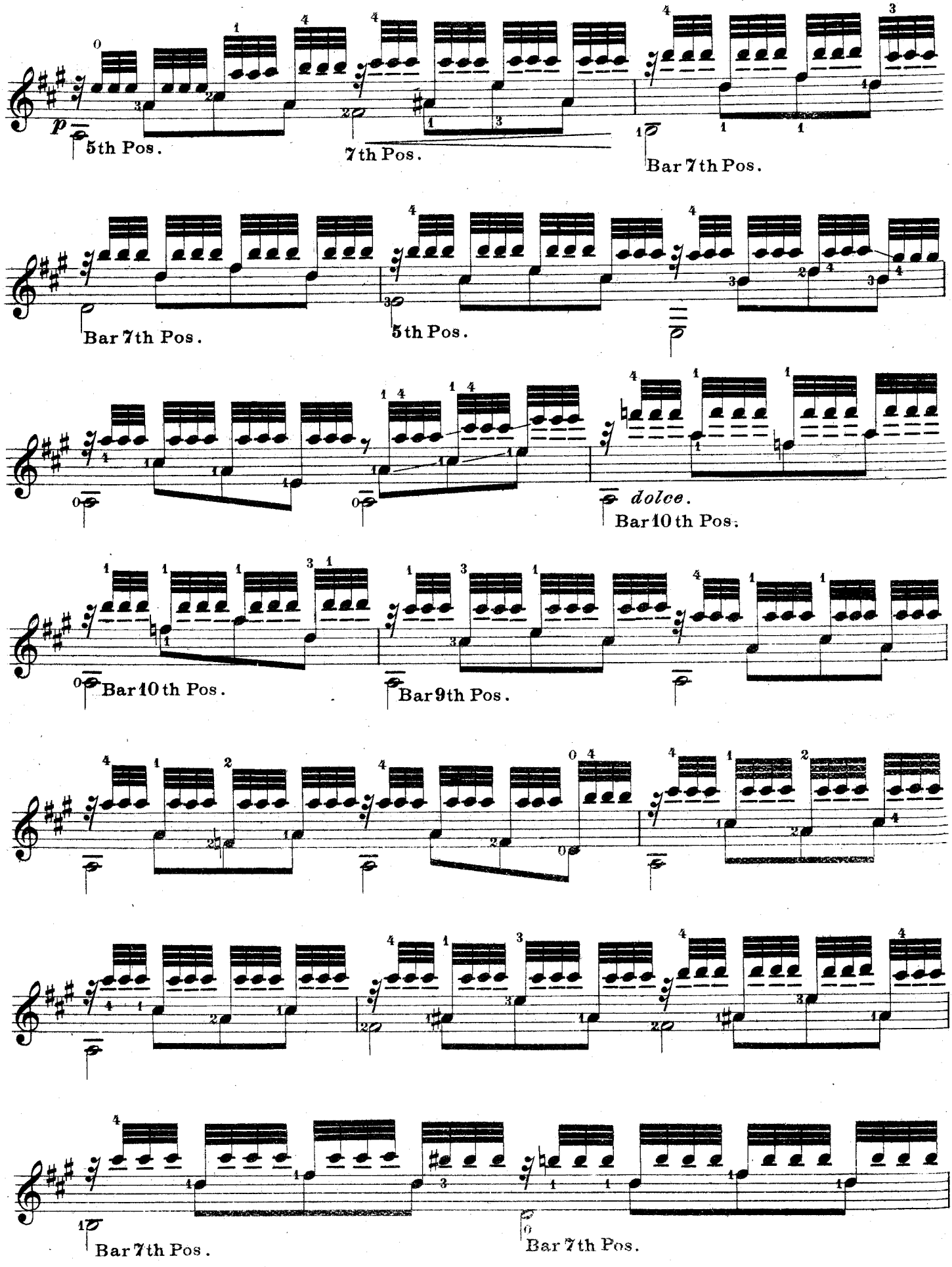


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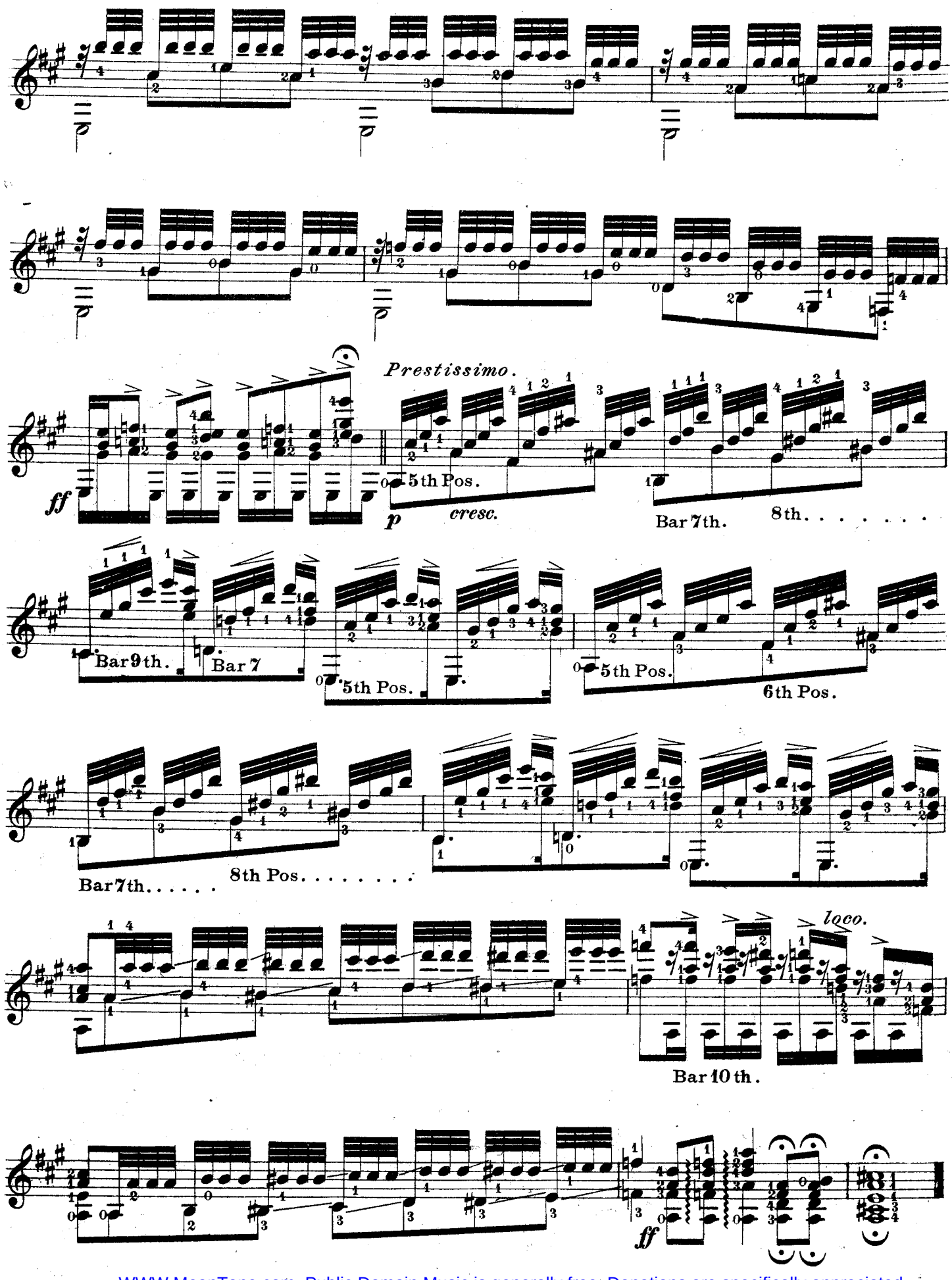


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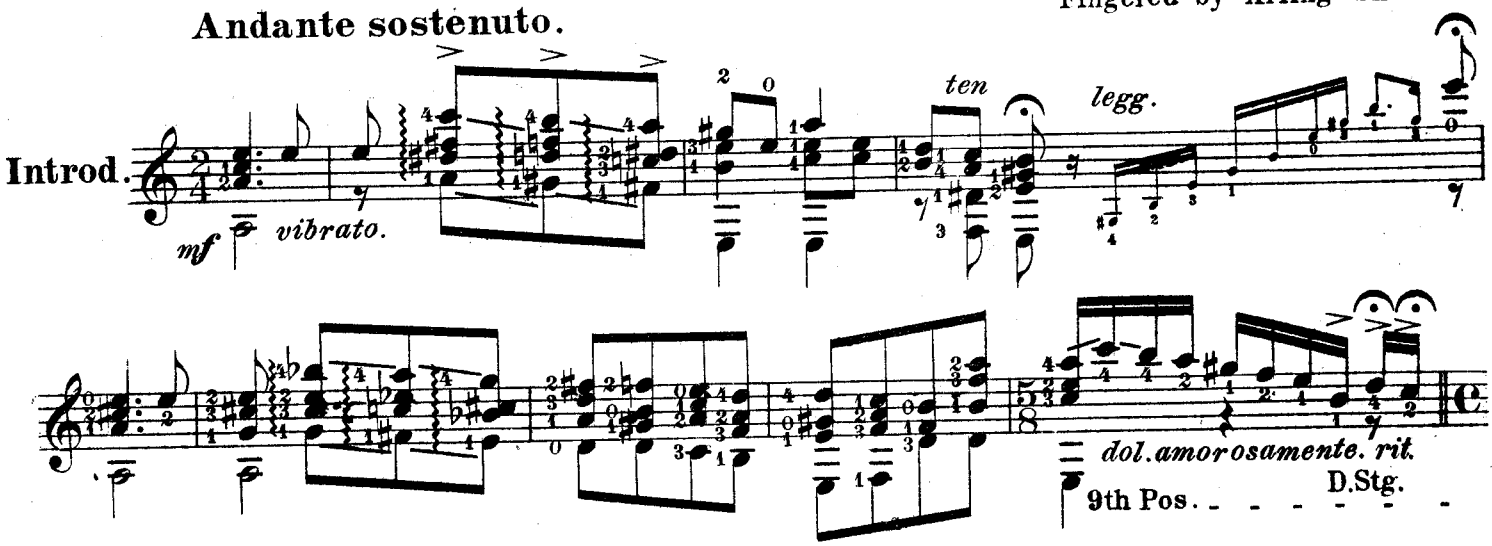
# Fantaisie.

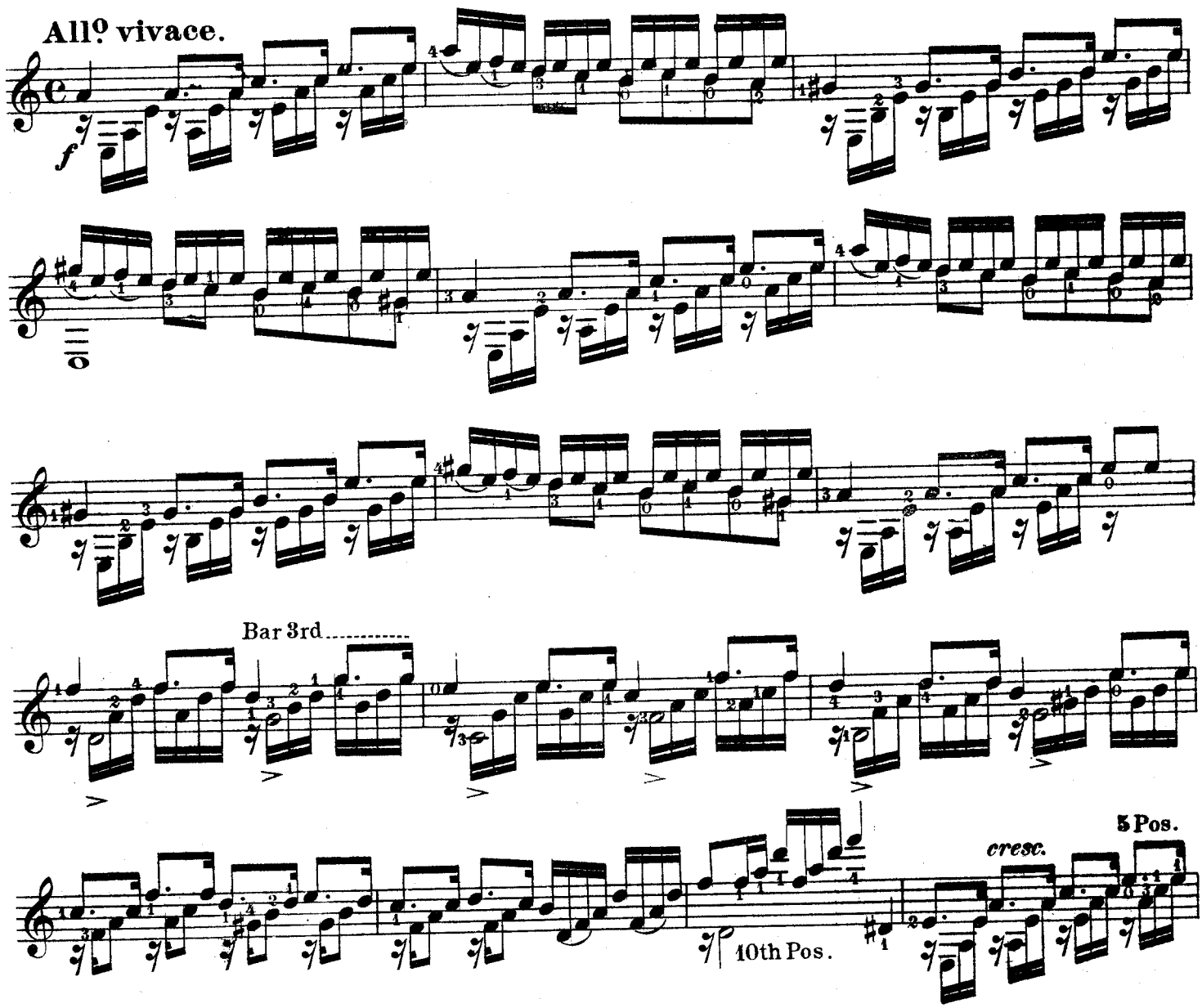
## National Air of Russia.

*GUITAR.* *Variations.* Arr. by P. Pettoletti.
Fingered by Arling Shaeffer.

**Andante sostenuto.**




**All^o vivace.**



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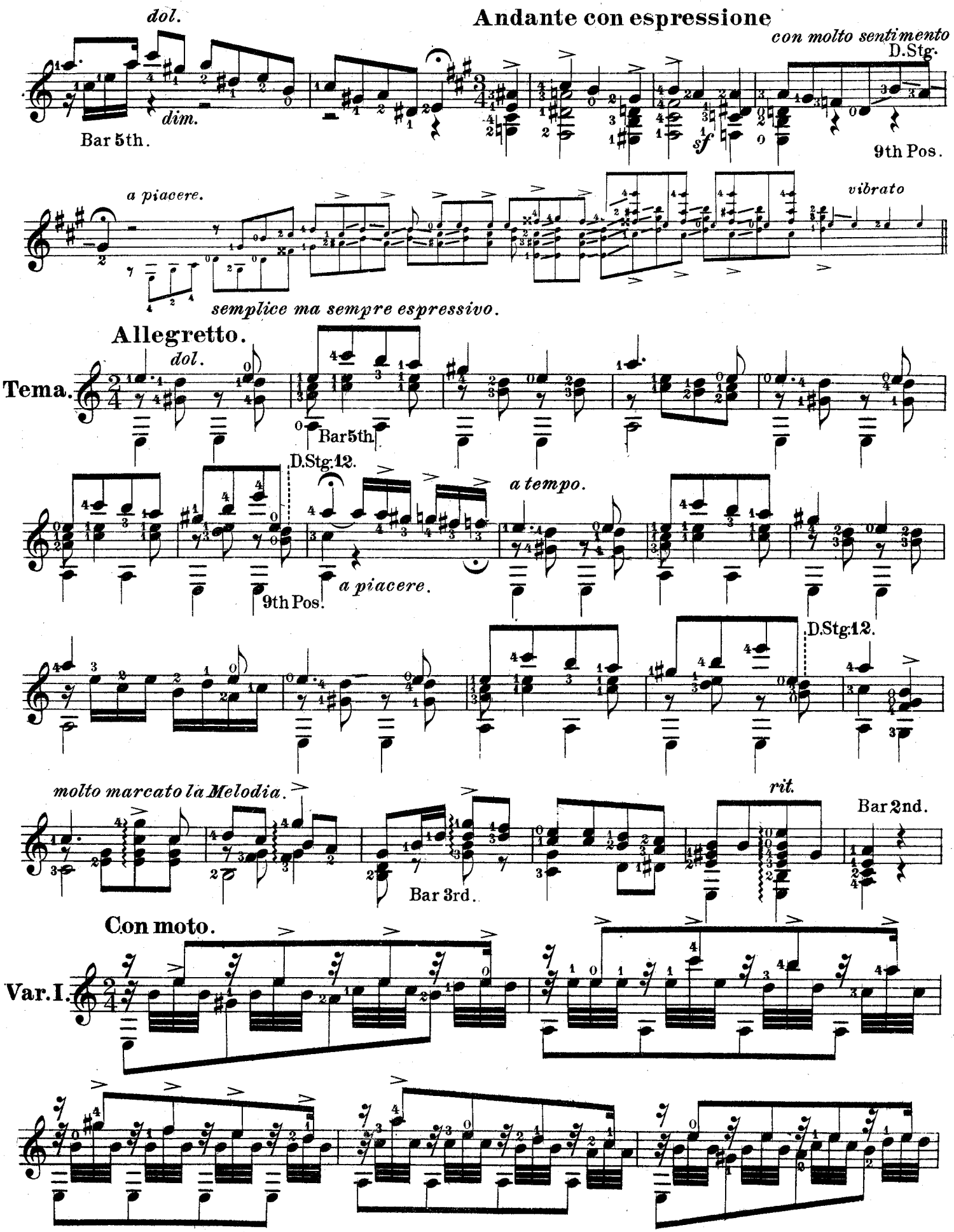


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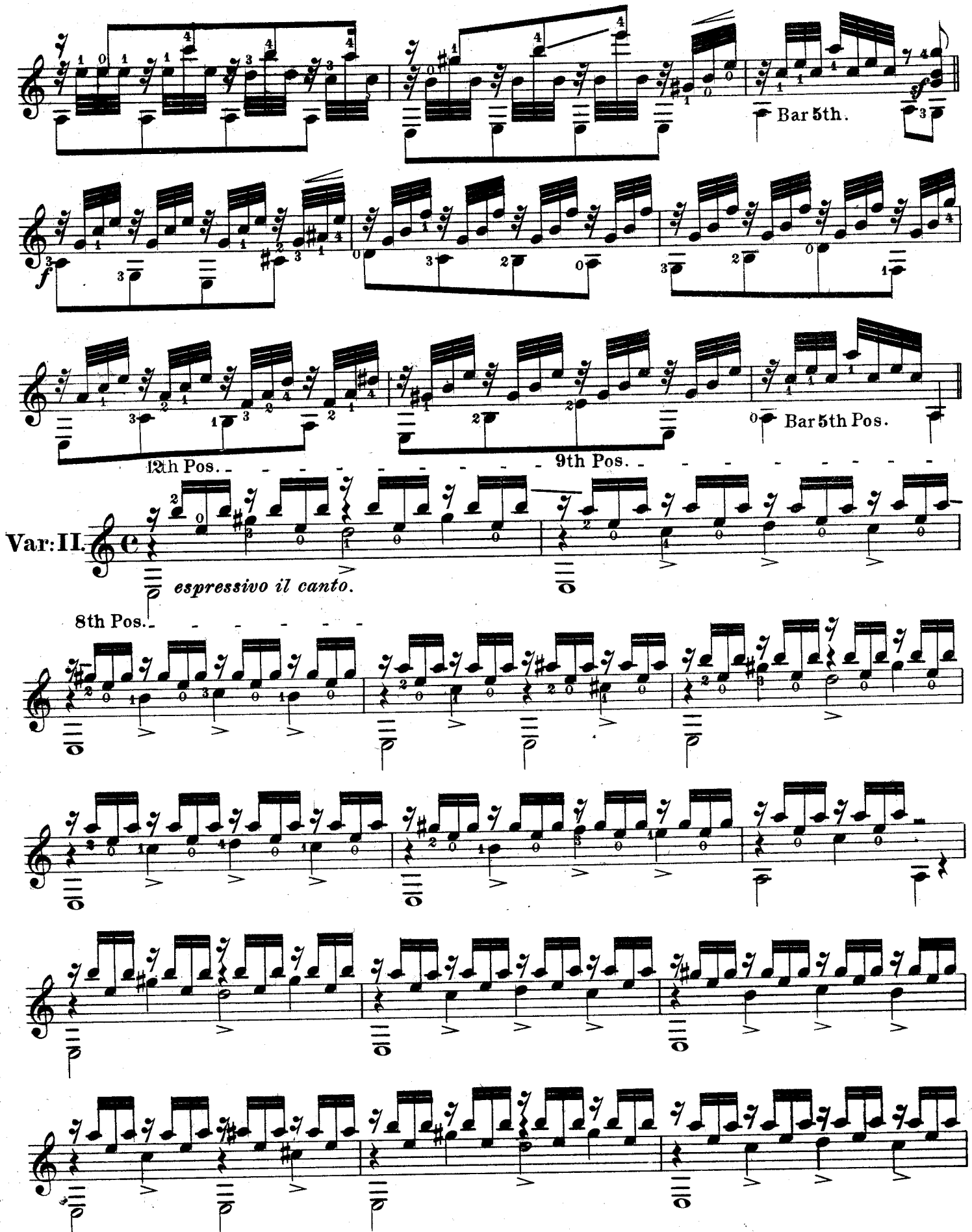


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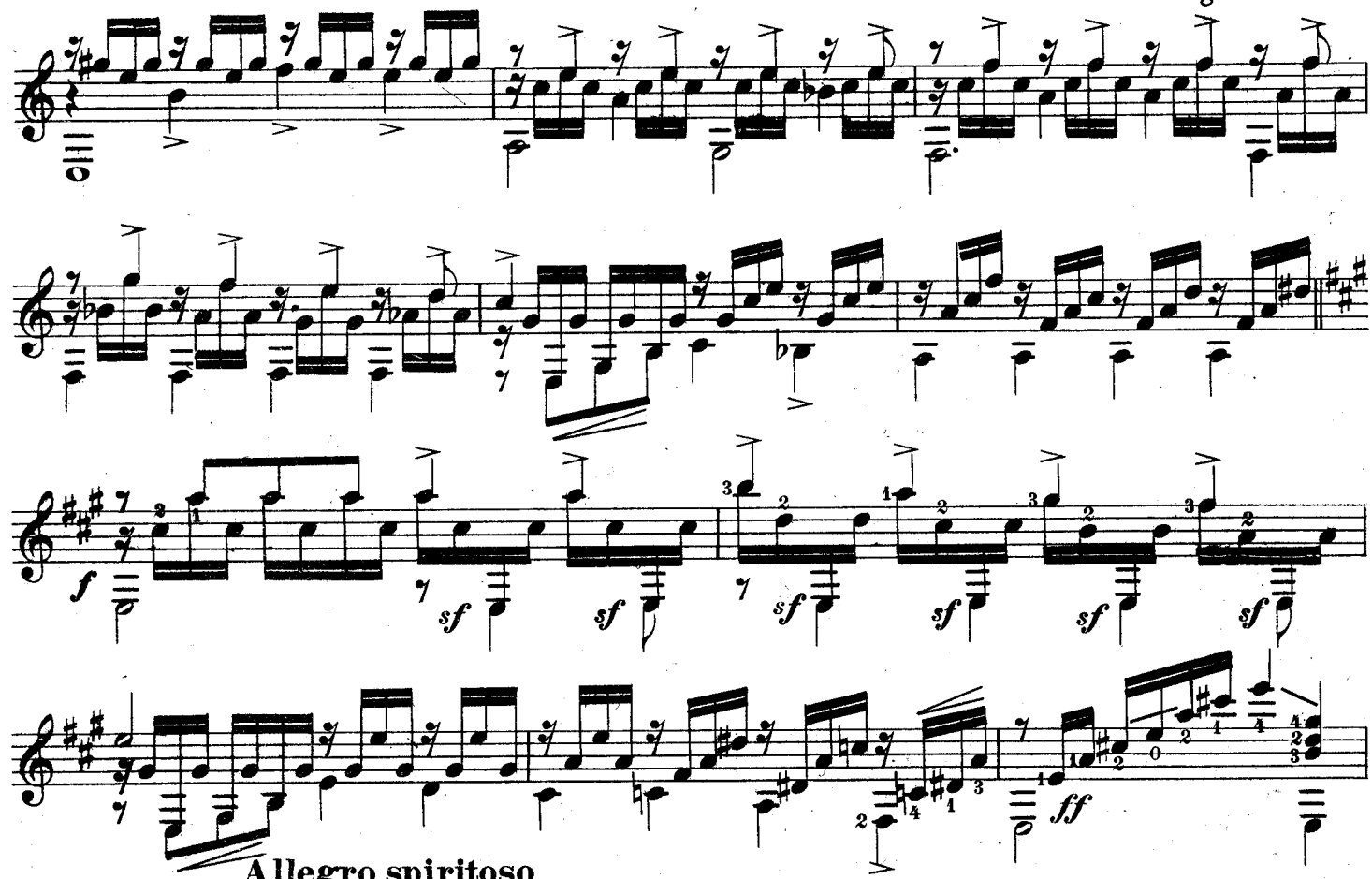
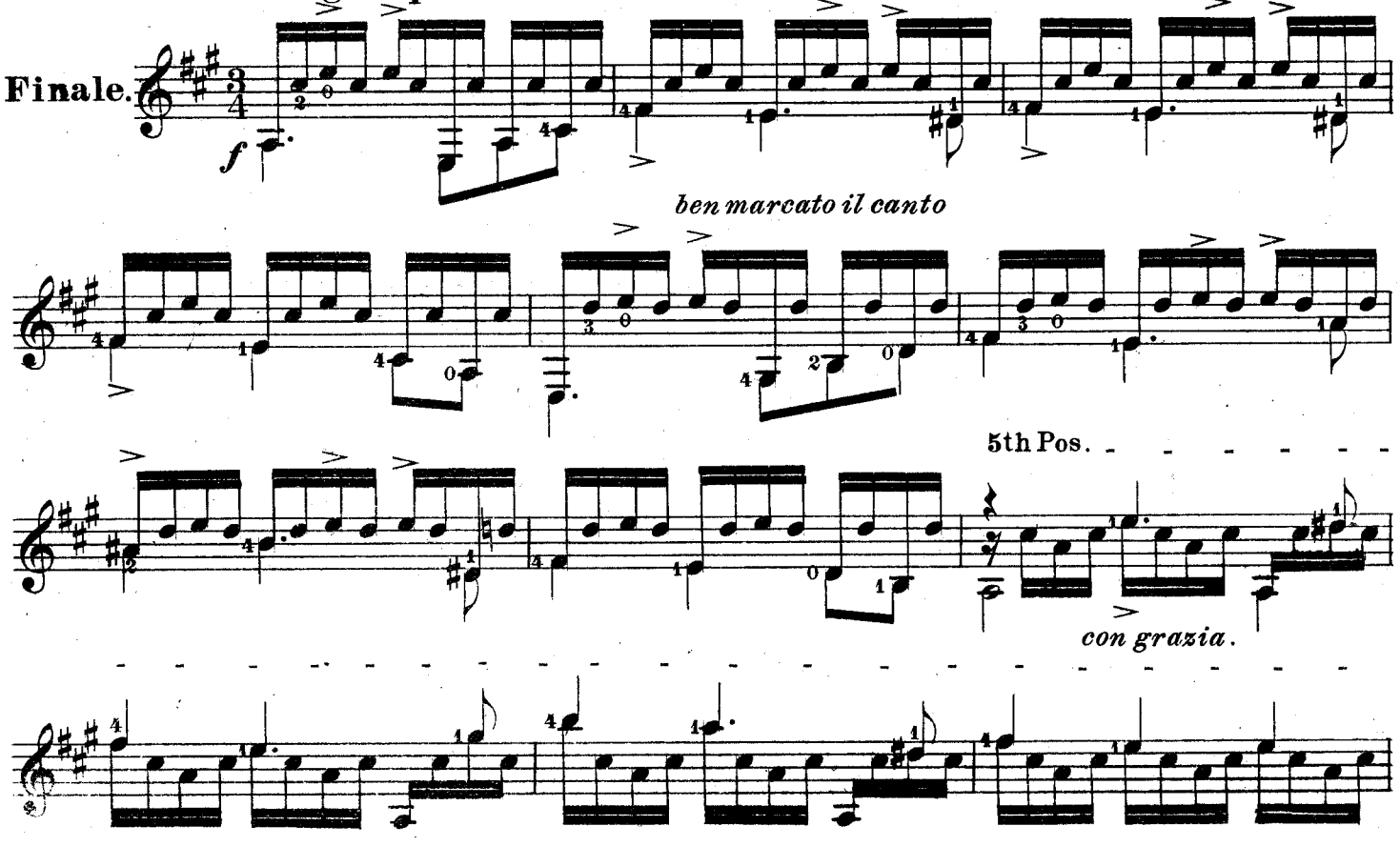
*con agitazione.*




**Allegro spiritoso.**

**Finale.**



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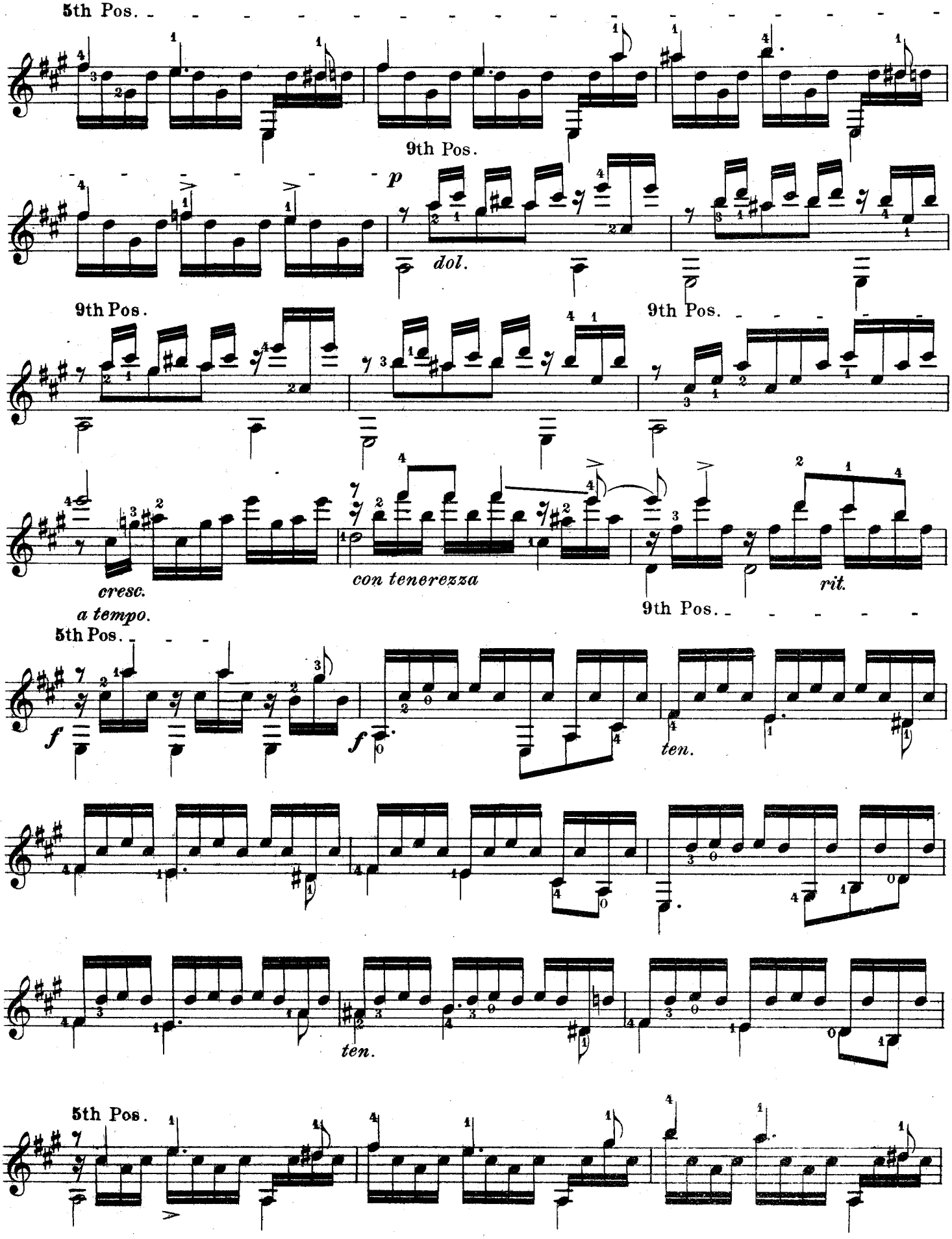


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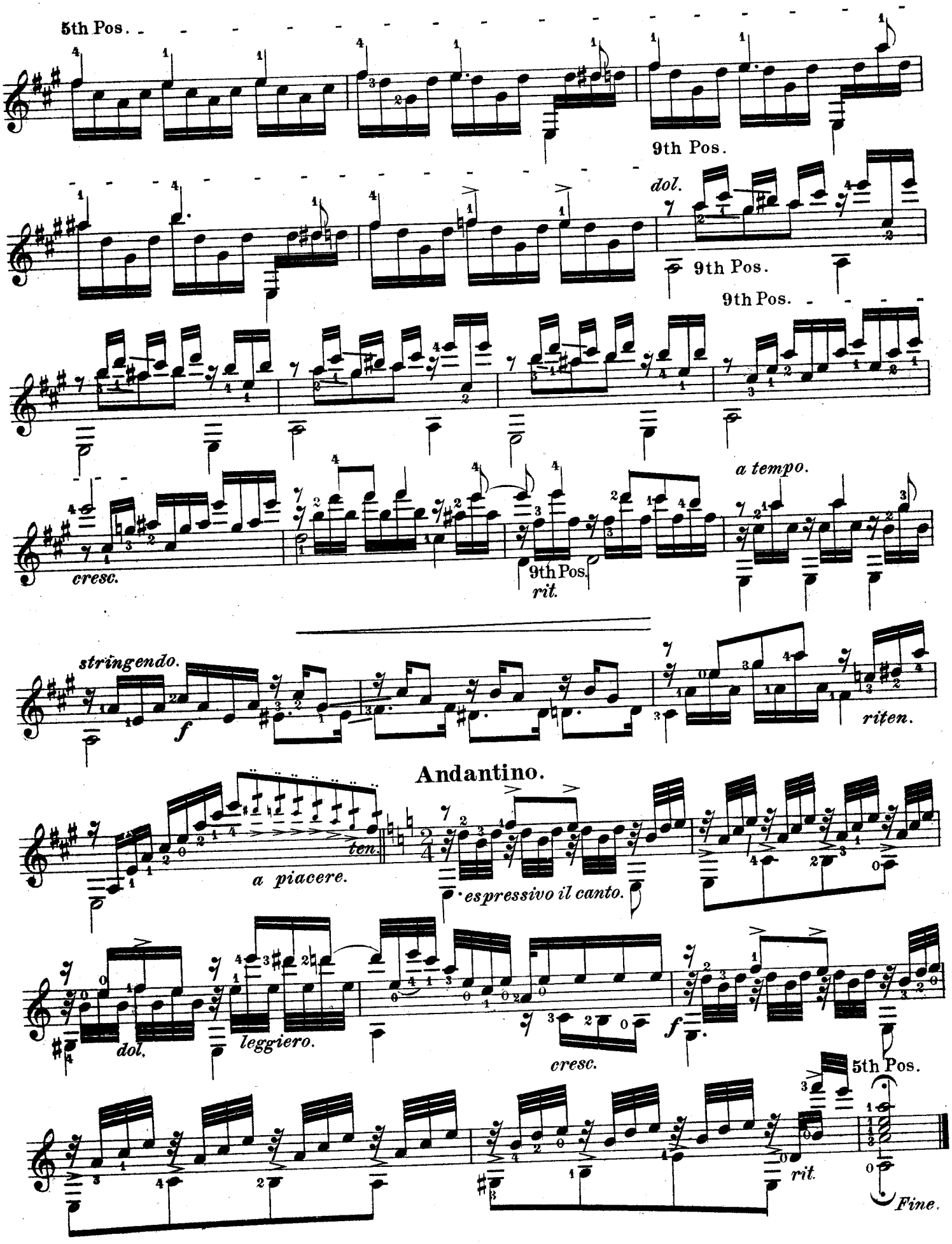




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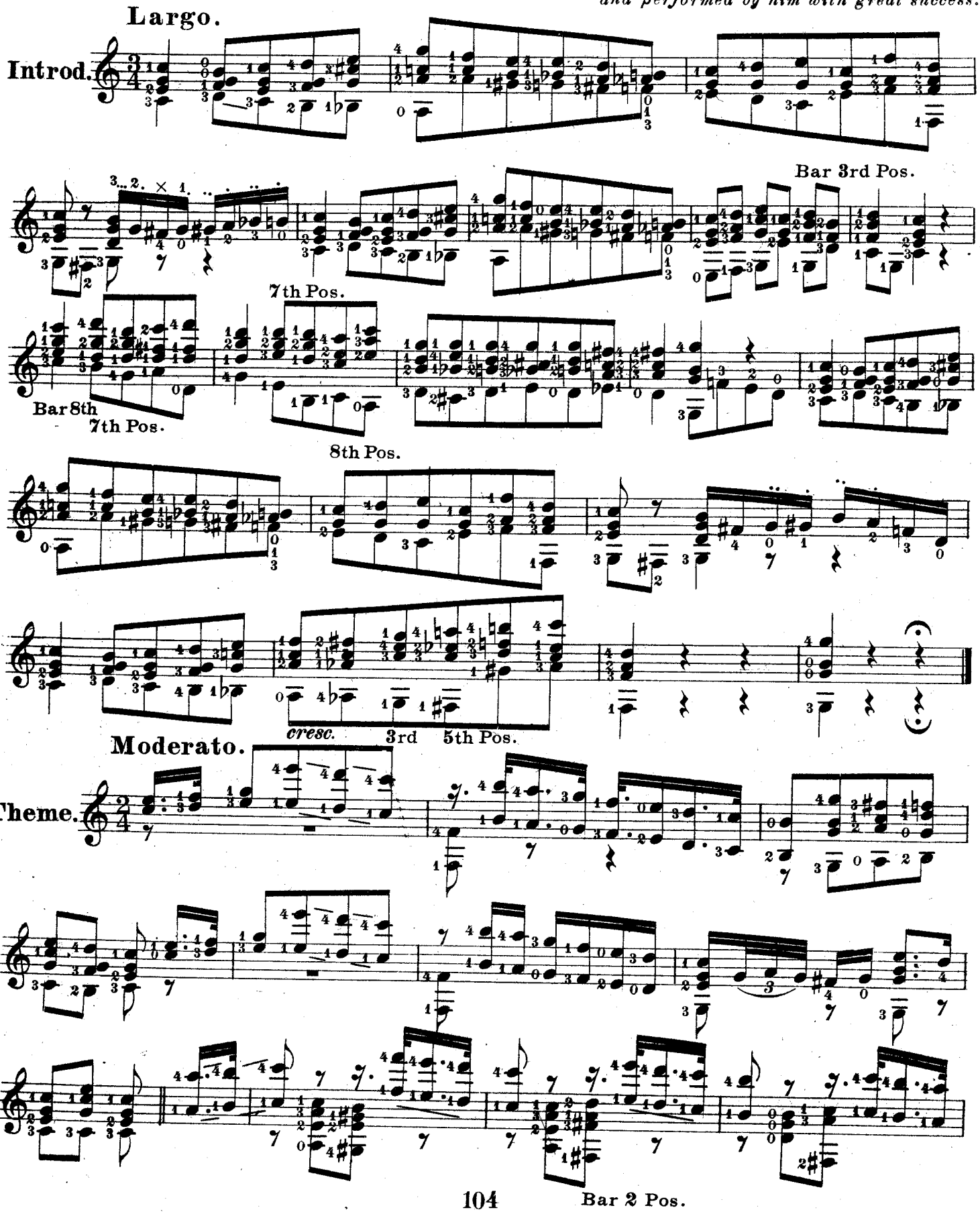
# Introduction.

## Thême et Variations.

*Guitar.*

Luigi Legnani, Op. 224.

*Revised and Fingered by Arling Shaeffer and performed by him with great success.*



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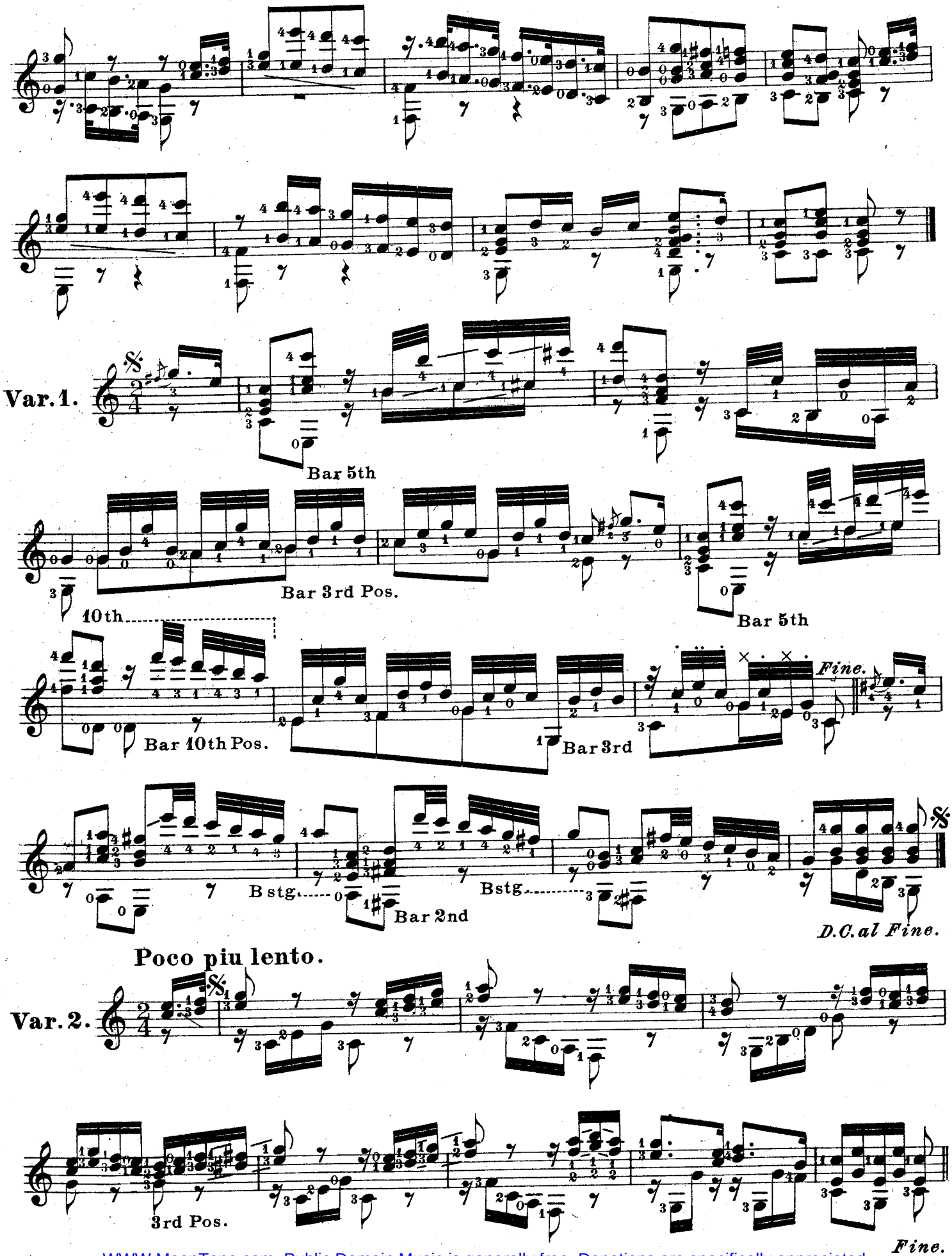


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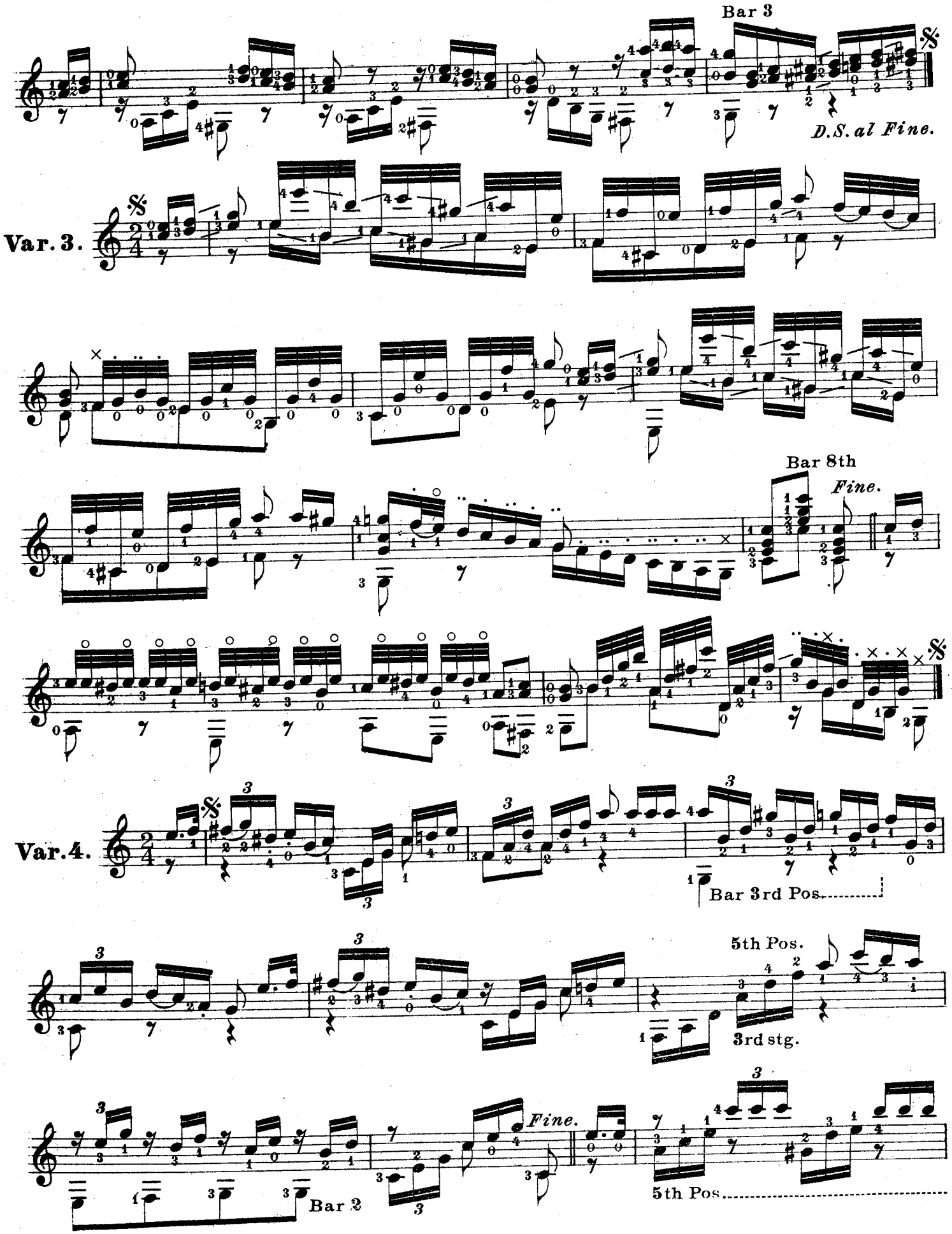


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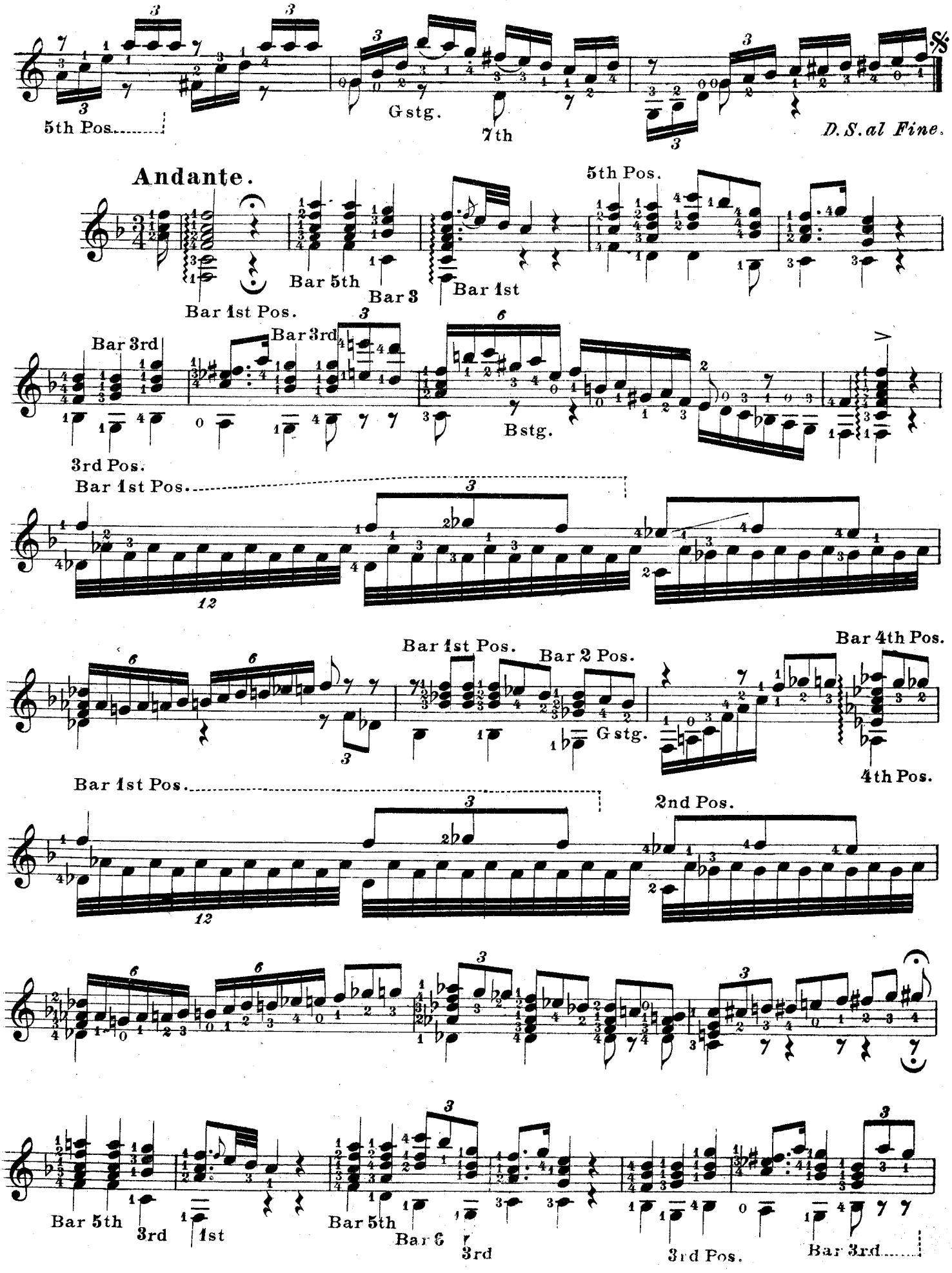




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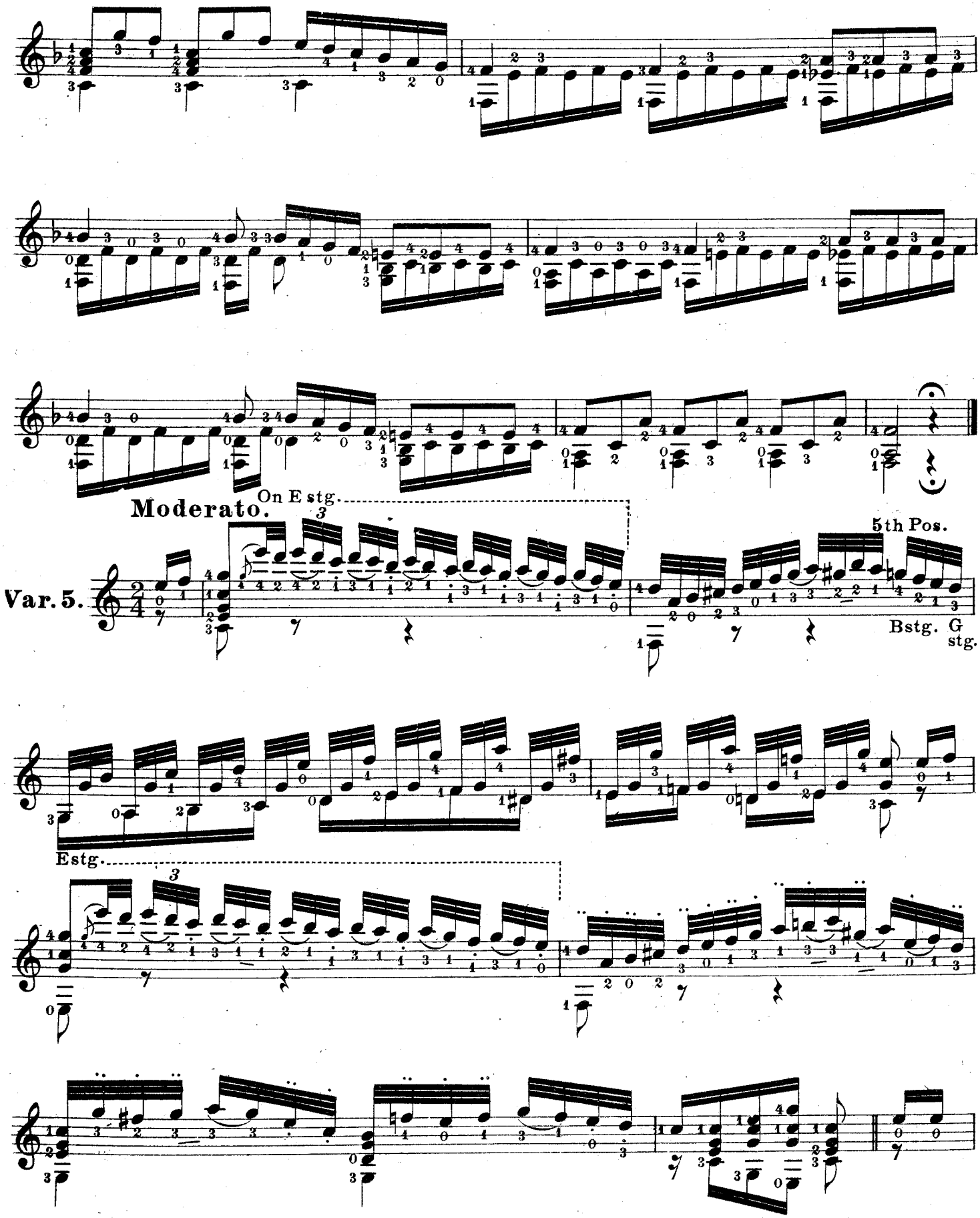


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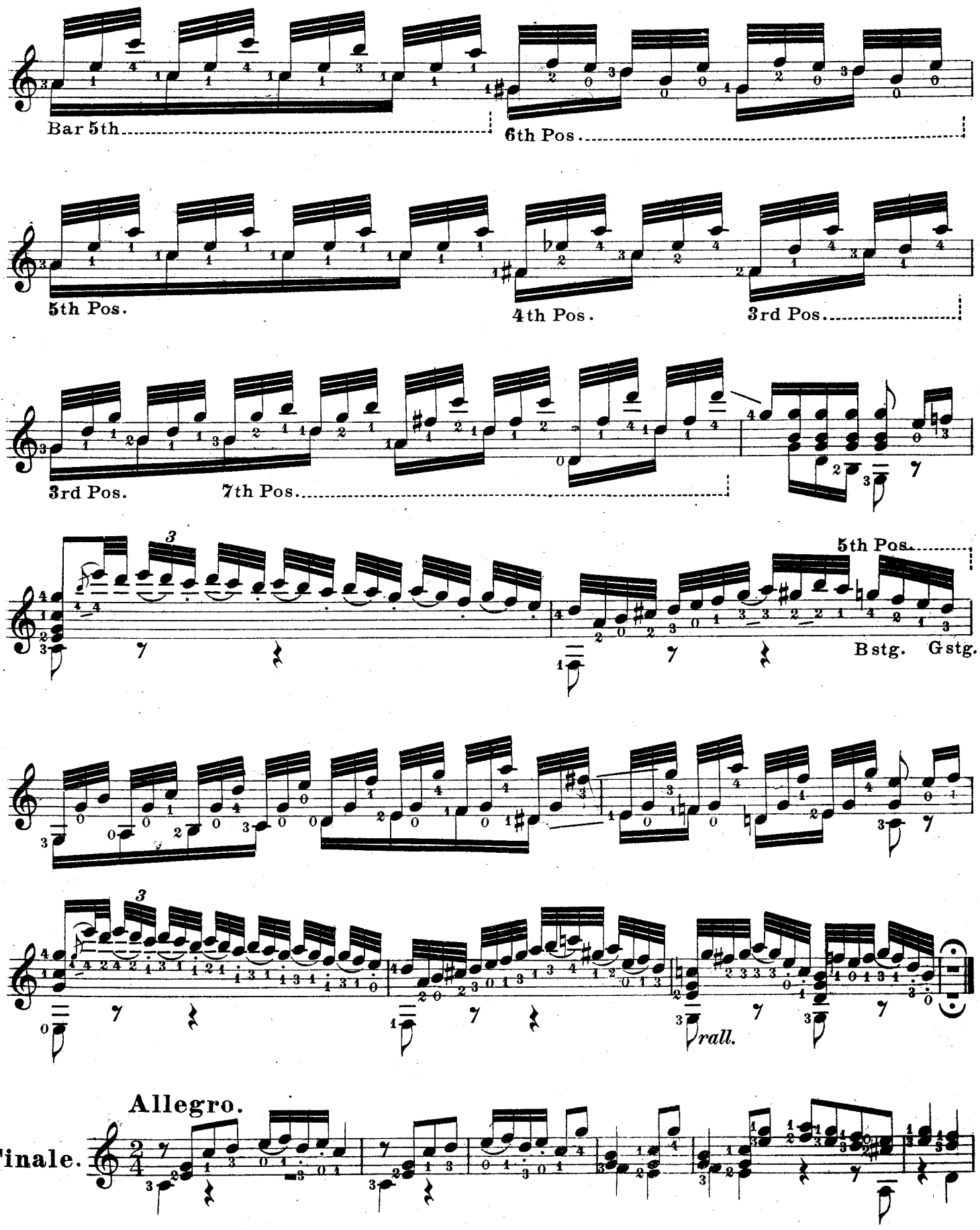


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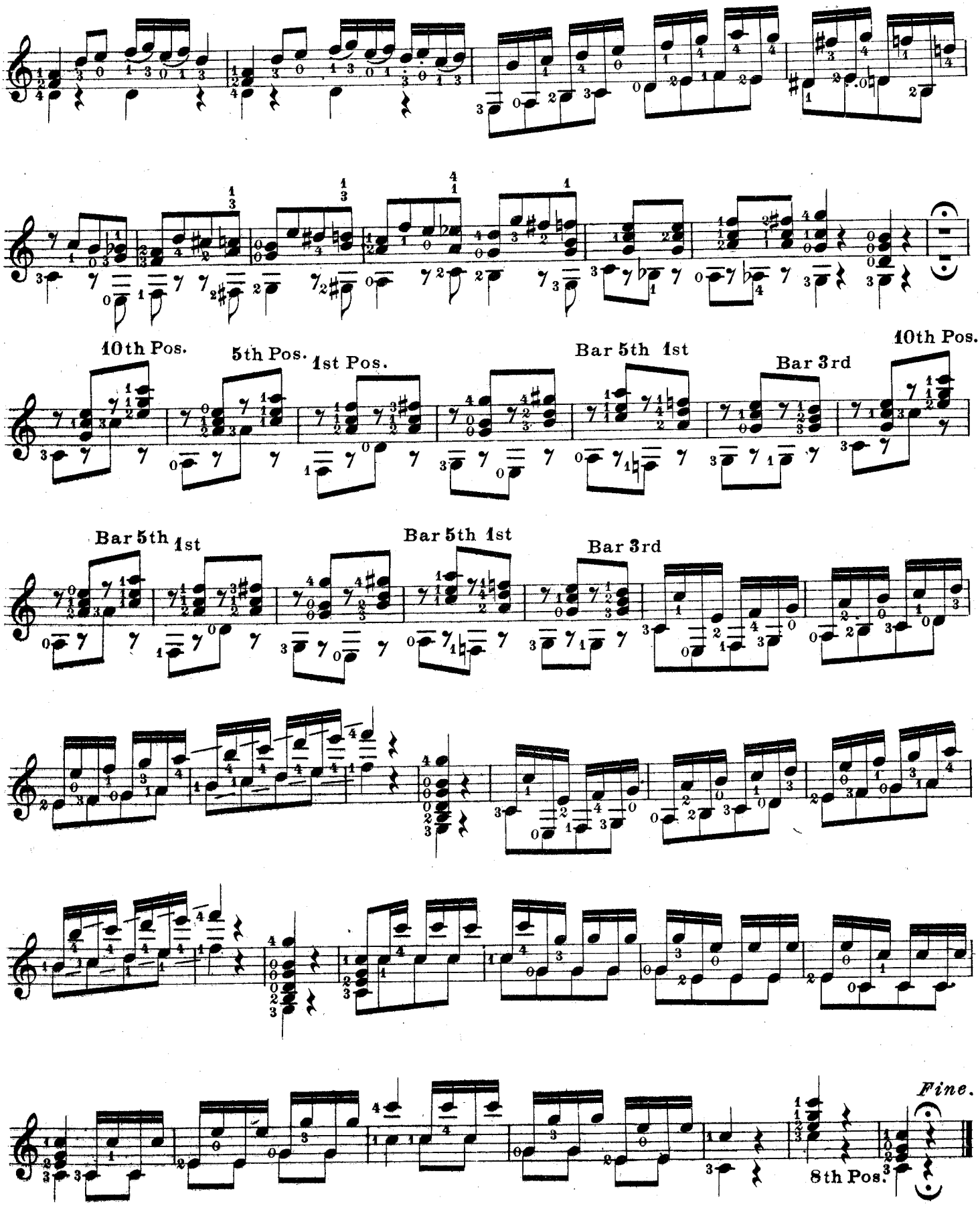


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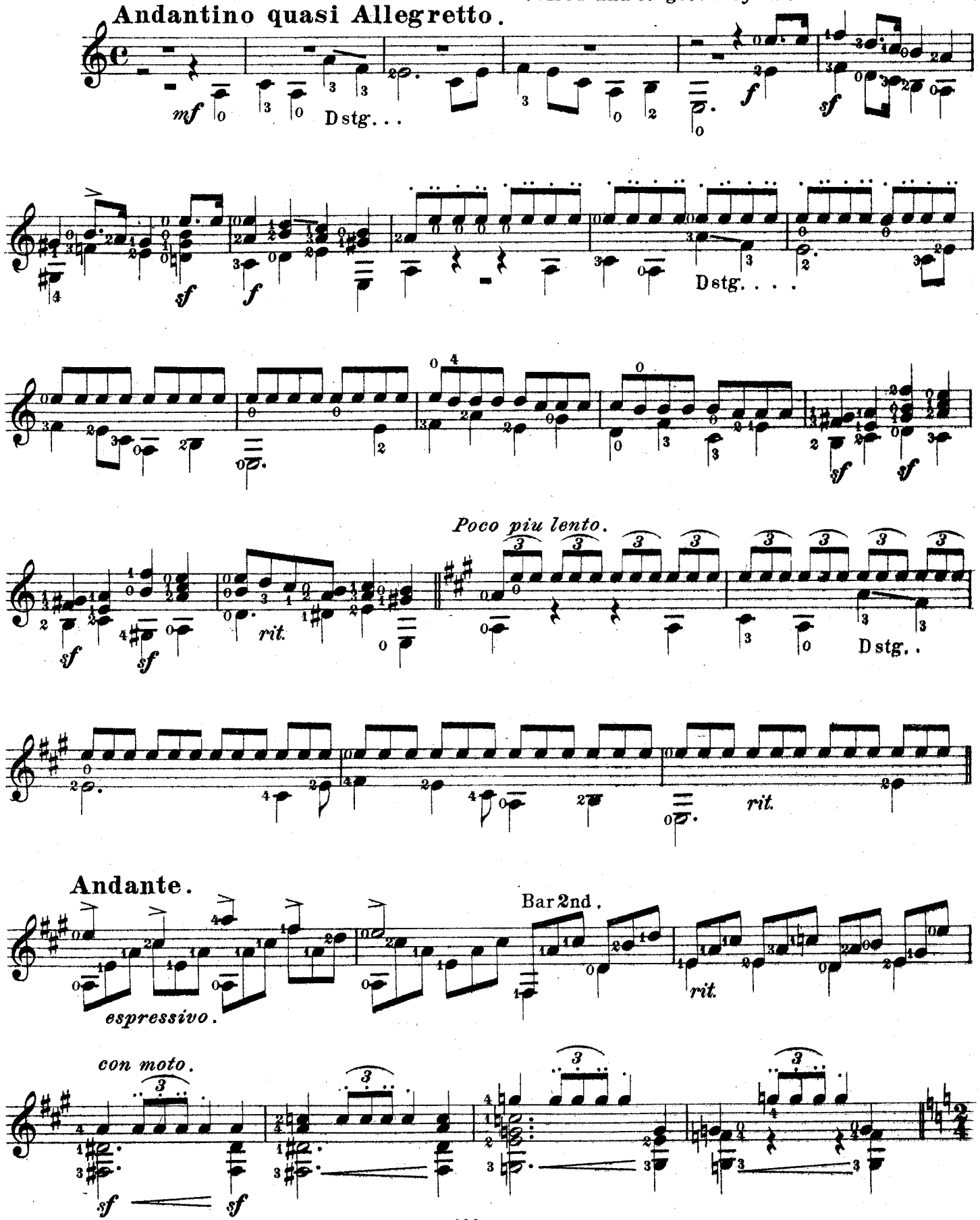
# The Merry Wives of Windsor.

*GUITAR.*

Arr. by J. K. MERTZ.

Music by OTHON NICOLAI.

Revised and fingered by ARLING SHAEFFER.



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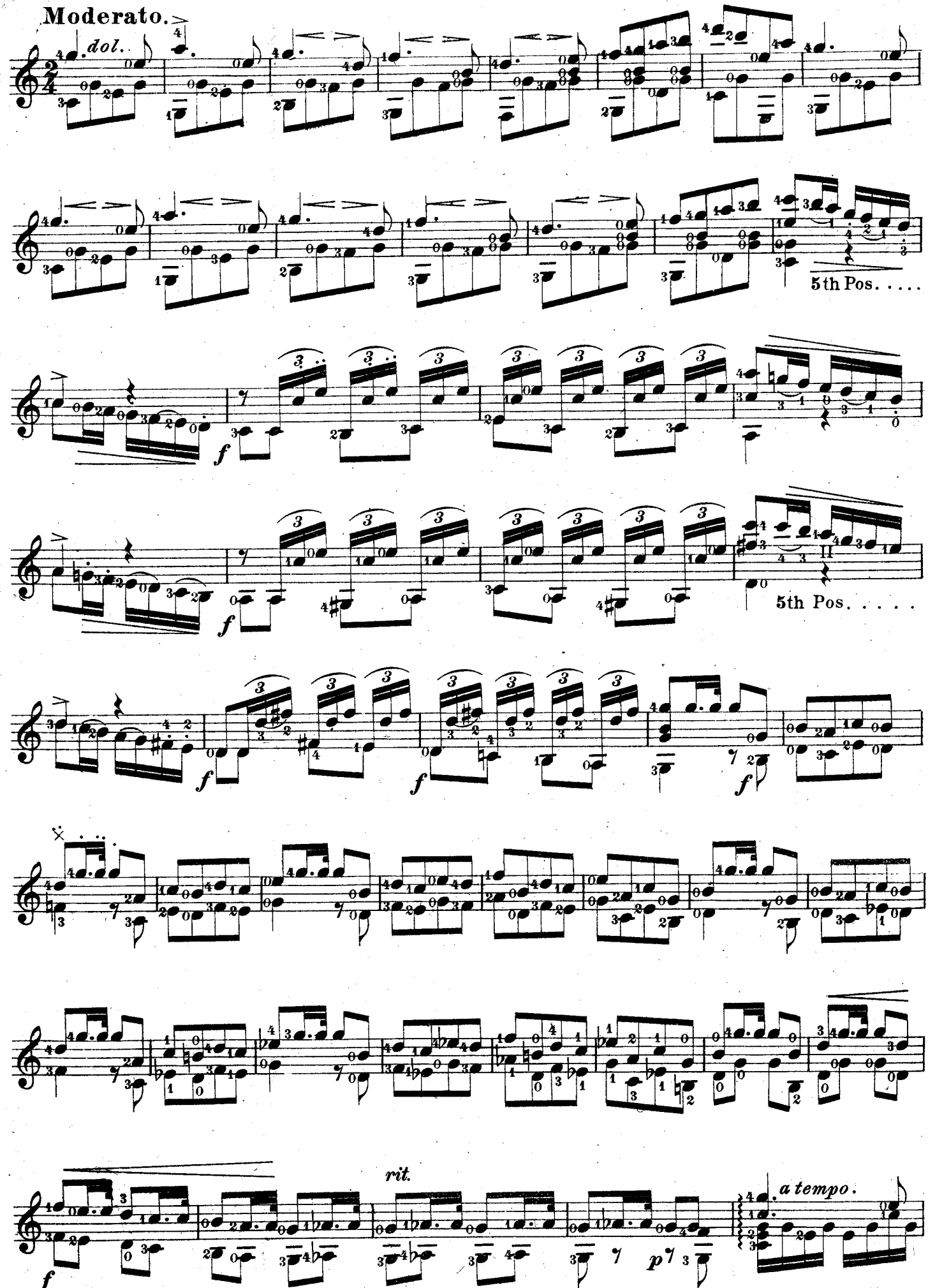


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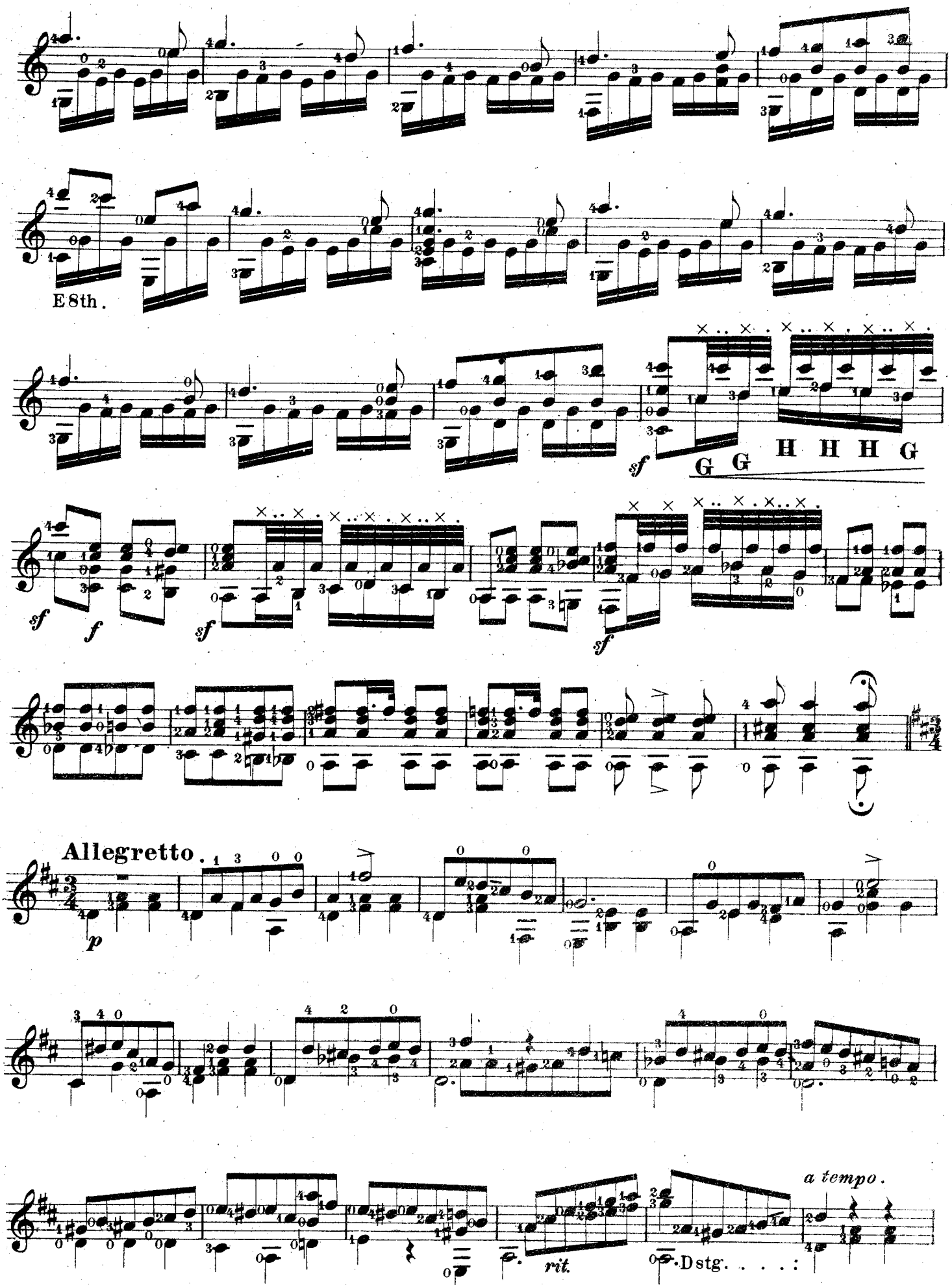


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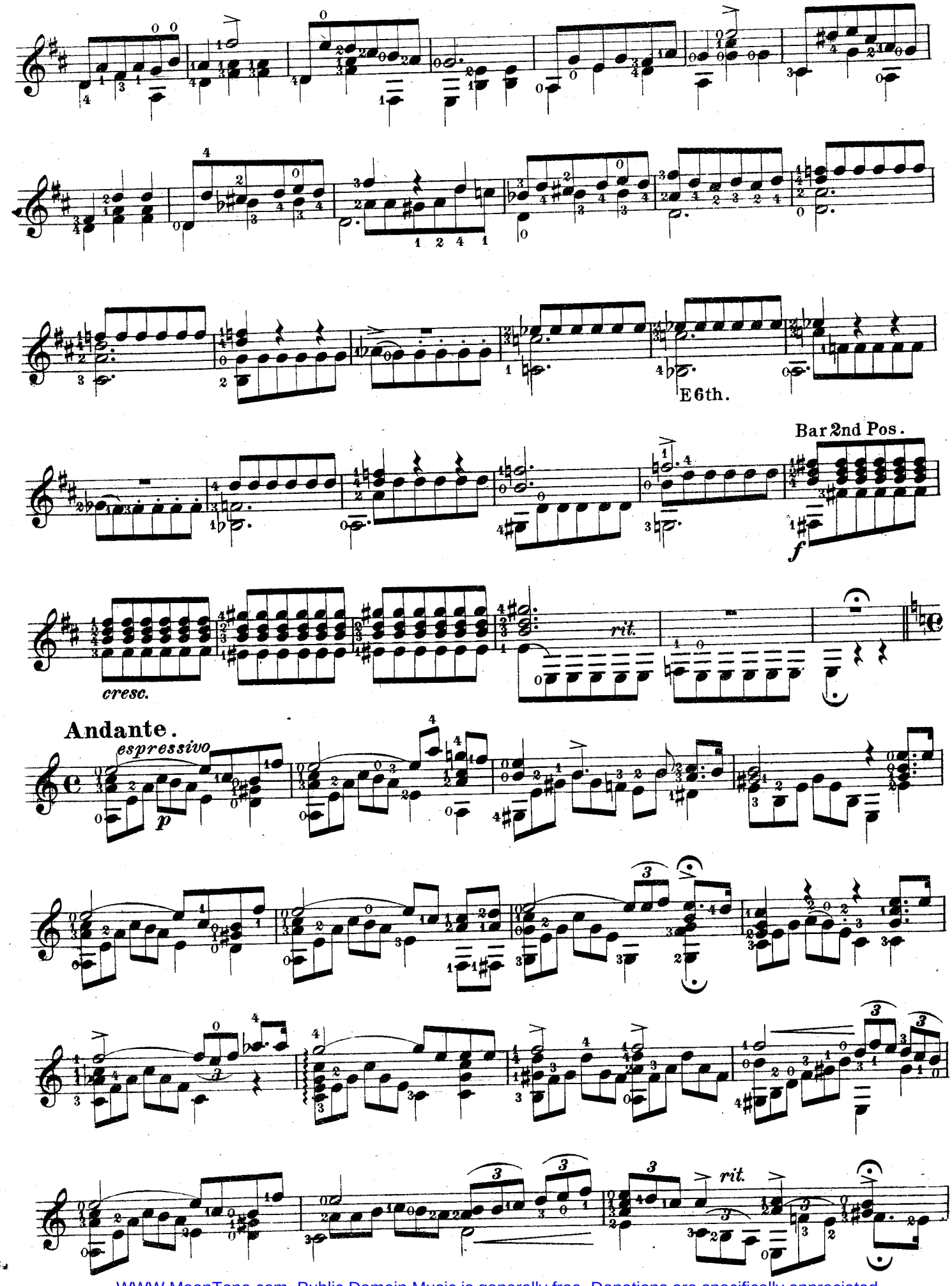


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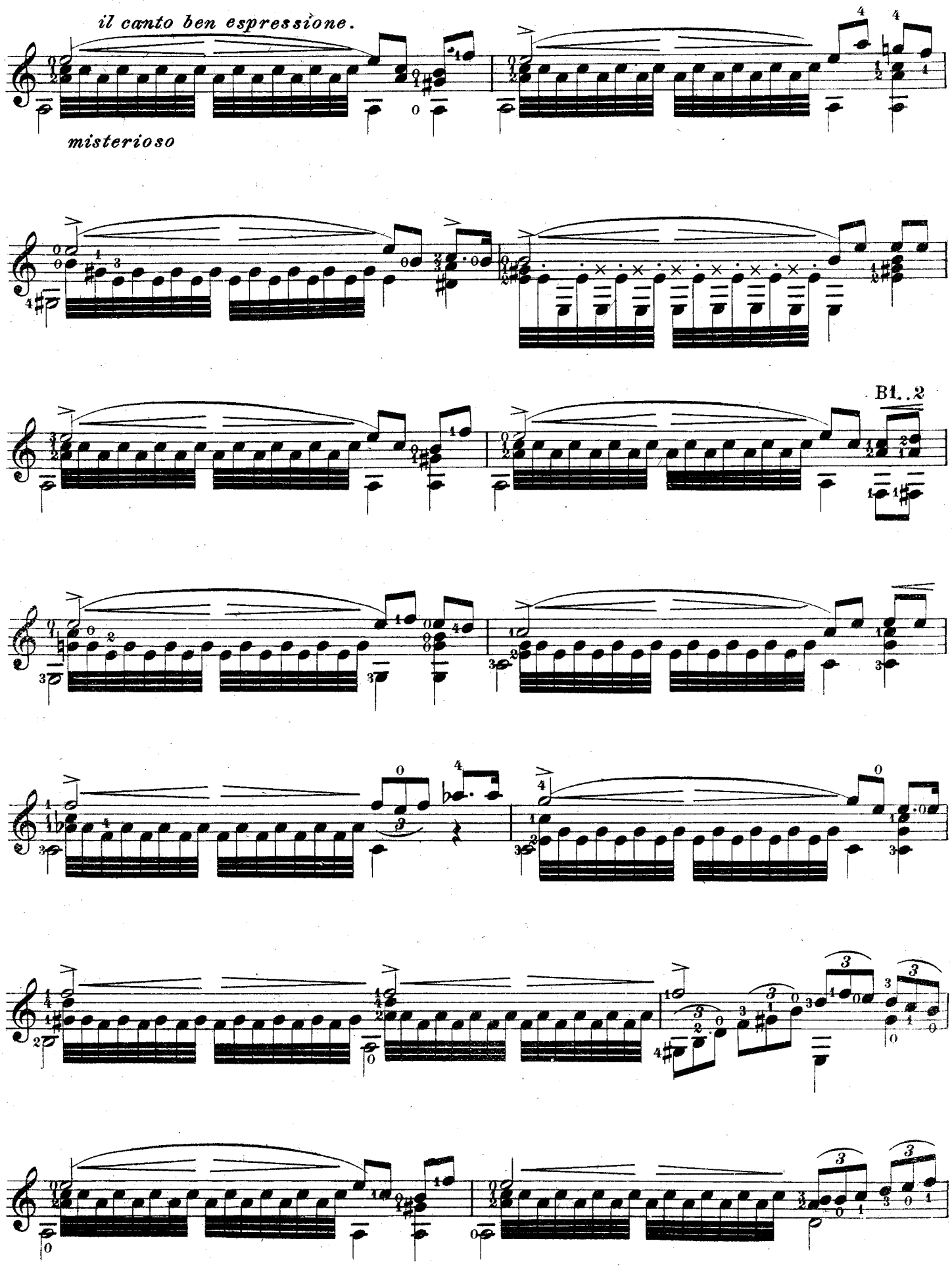
*Piu lento.*

*il canto ben espressione.*

*misterioso*

B1..2



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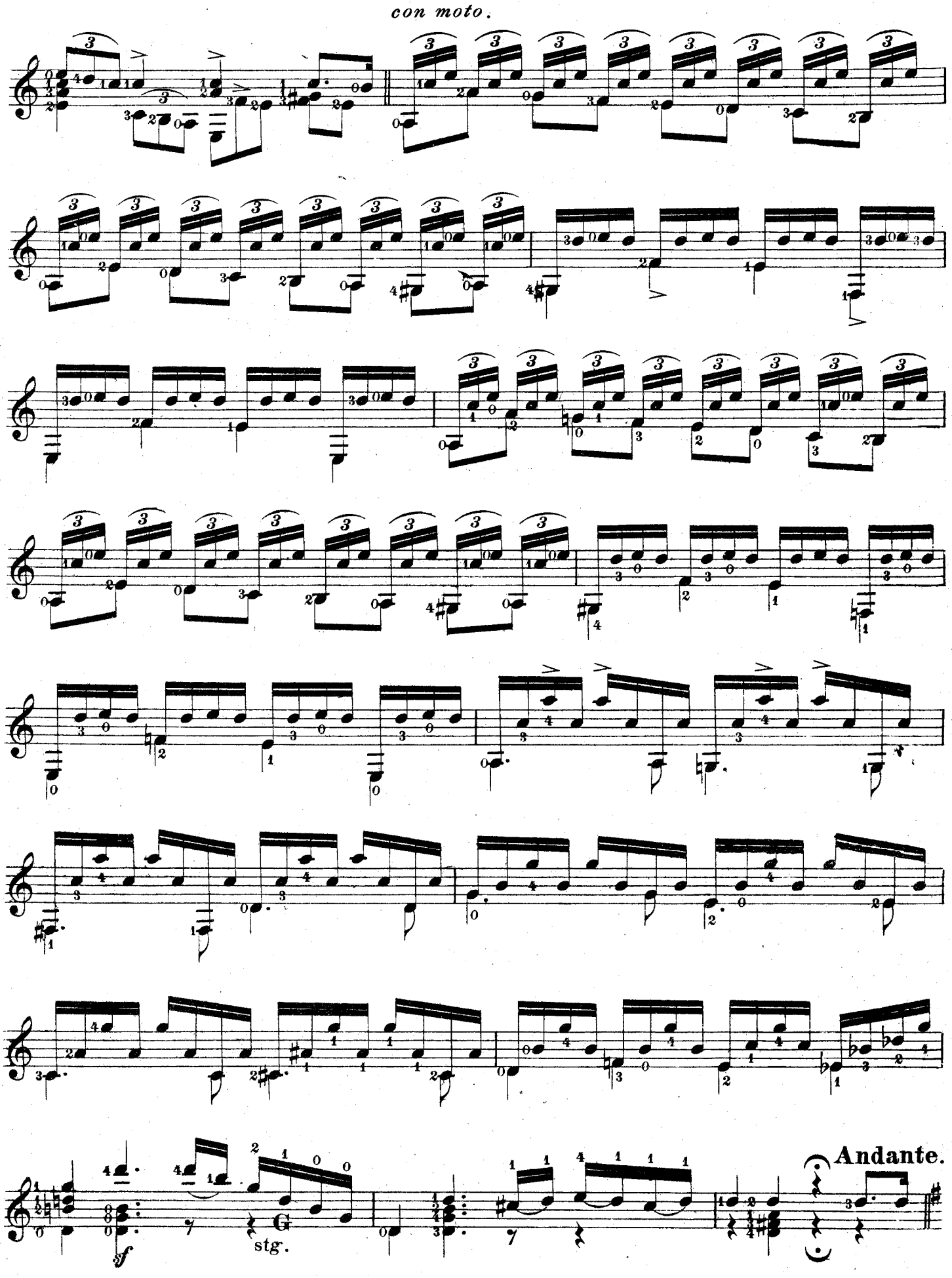


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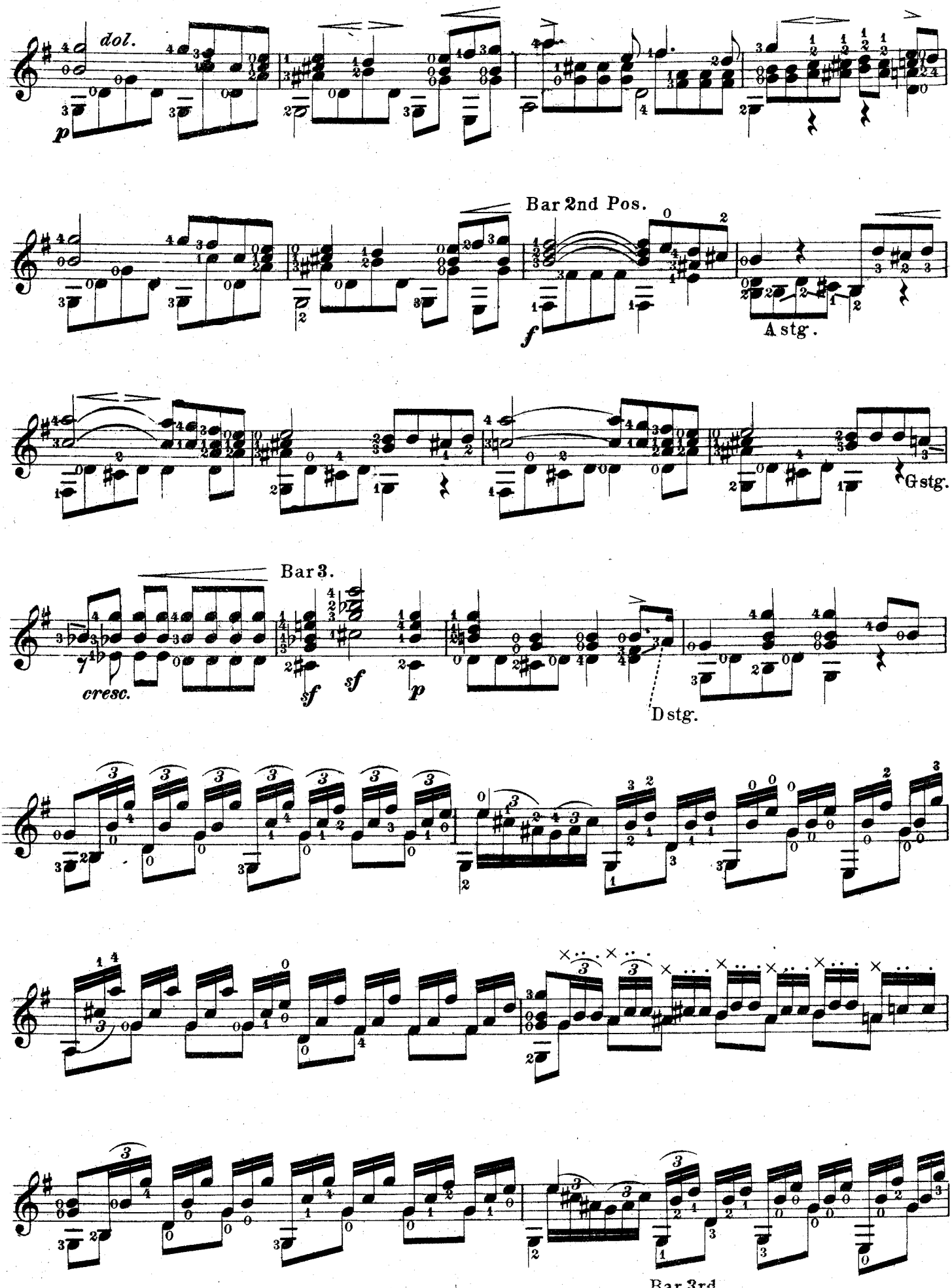




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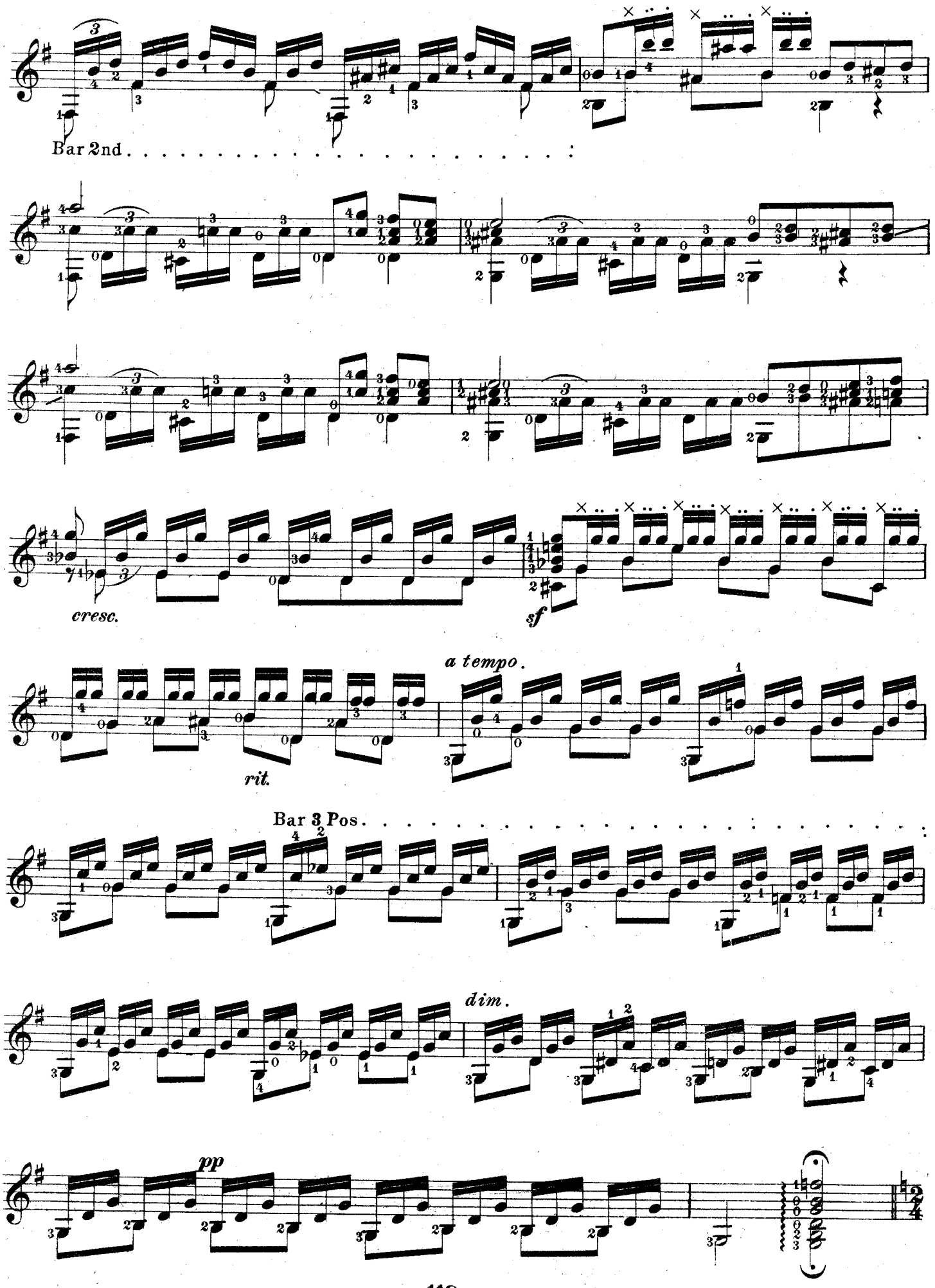




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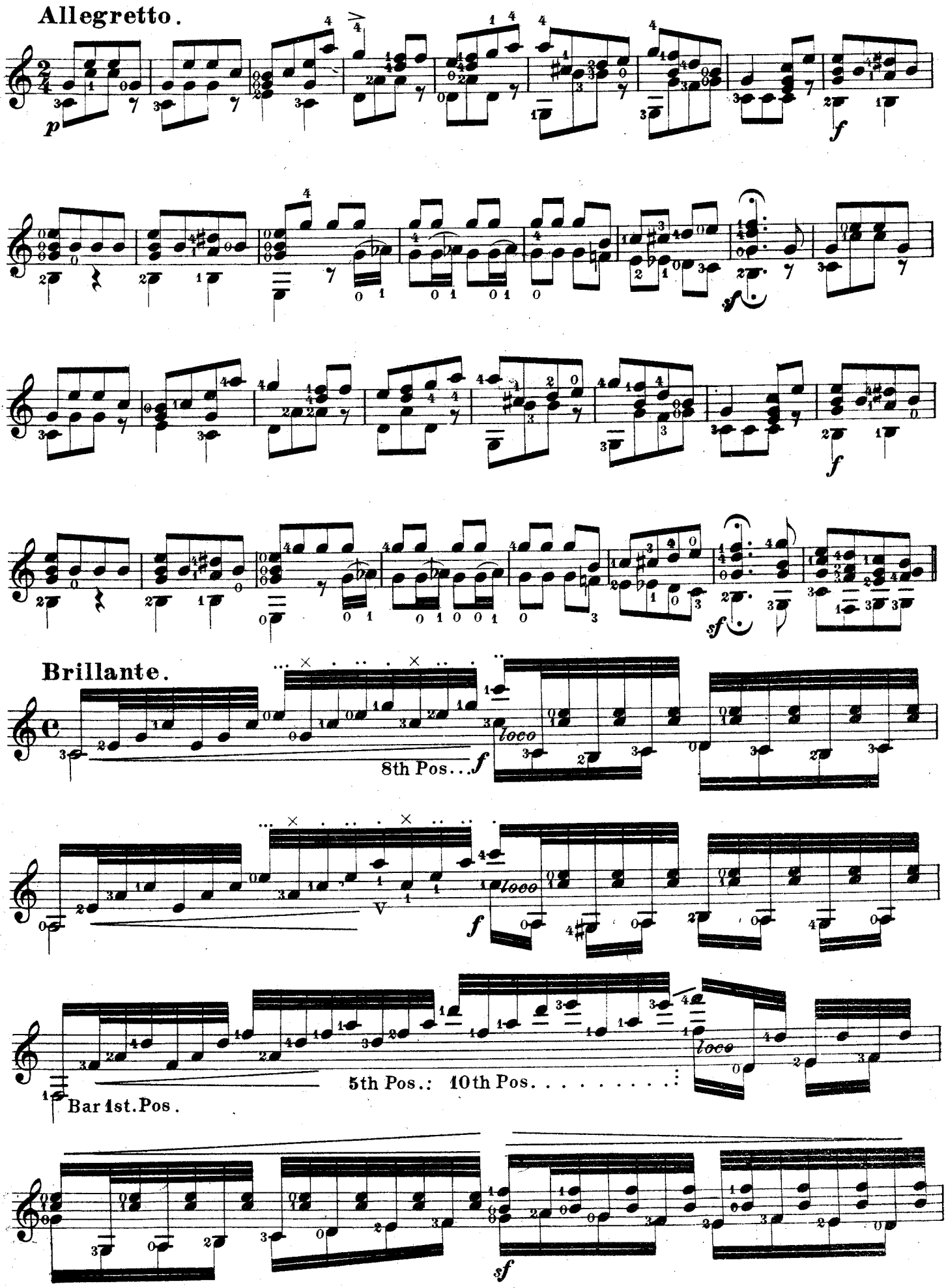




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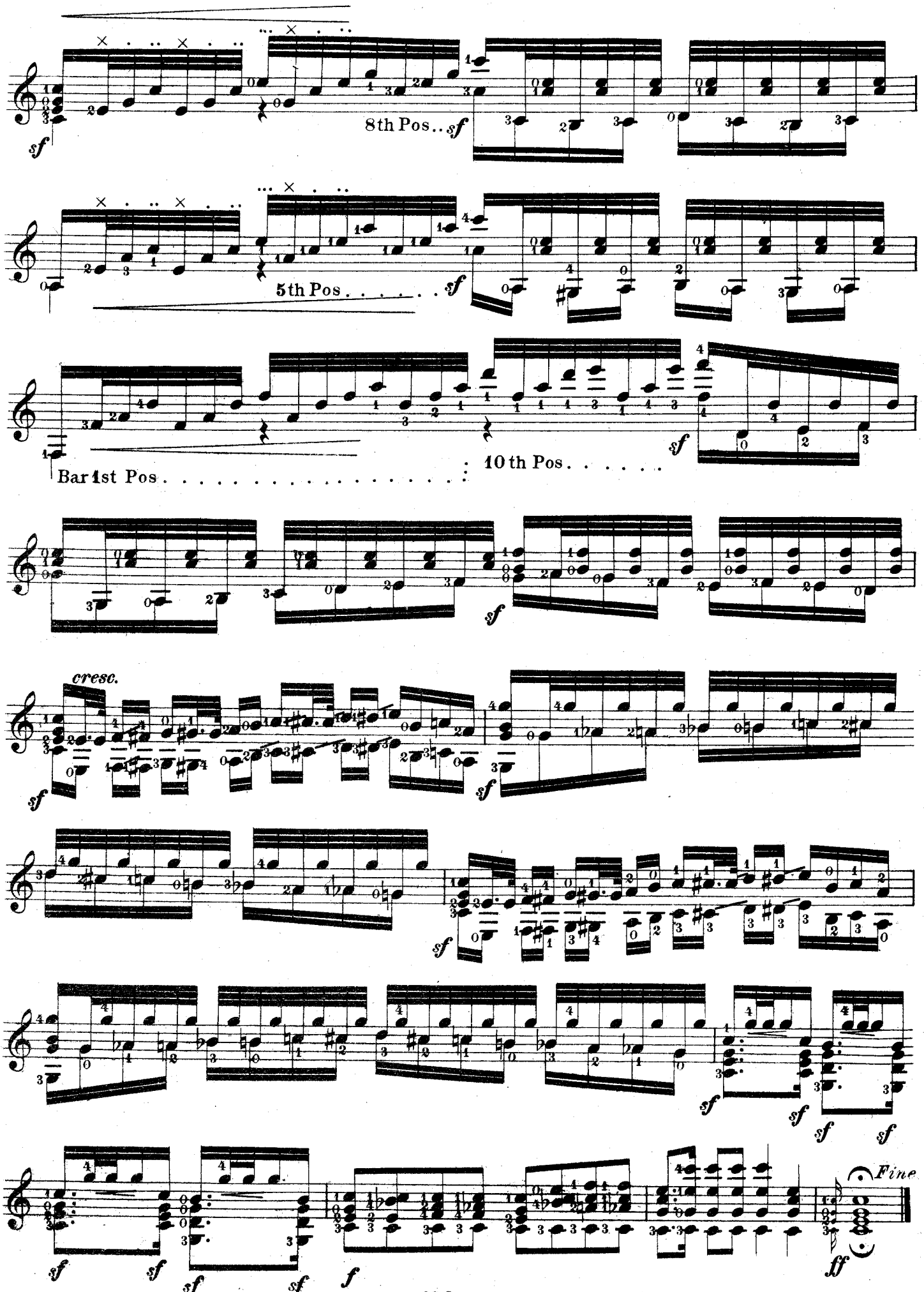




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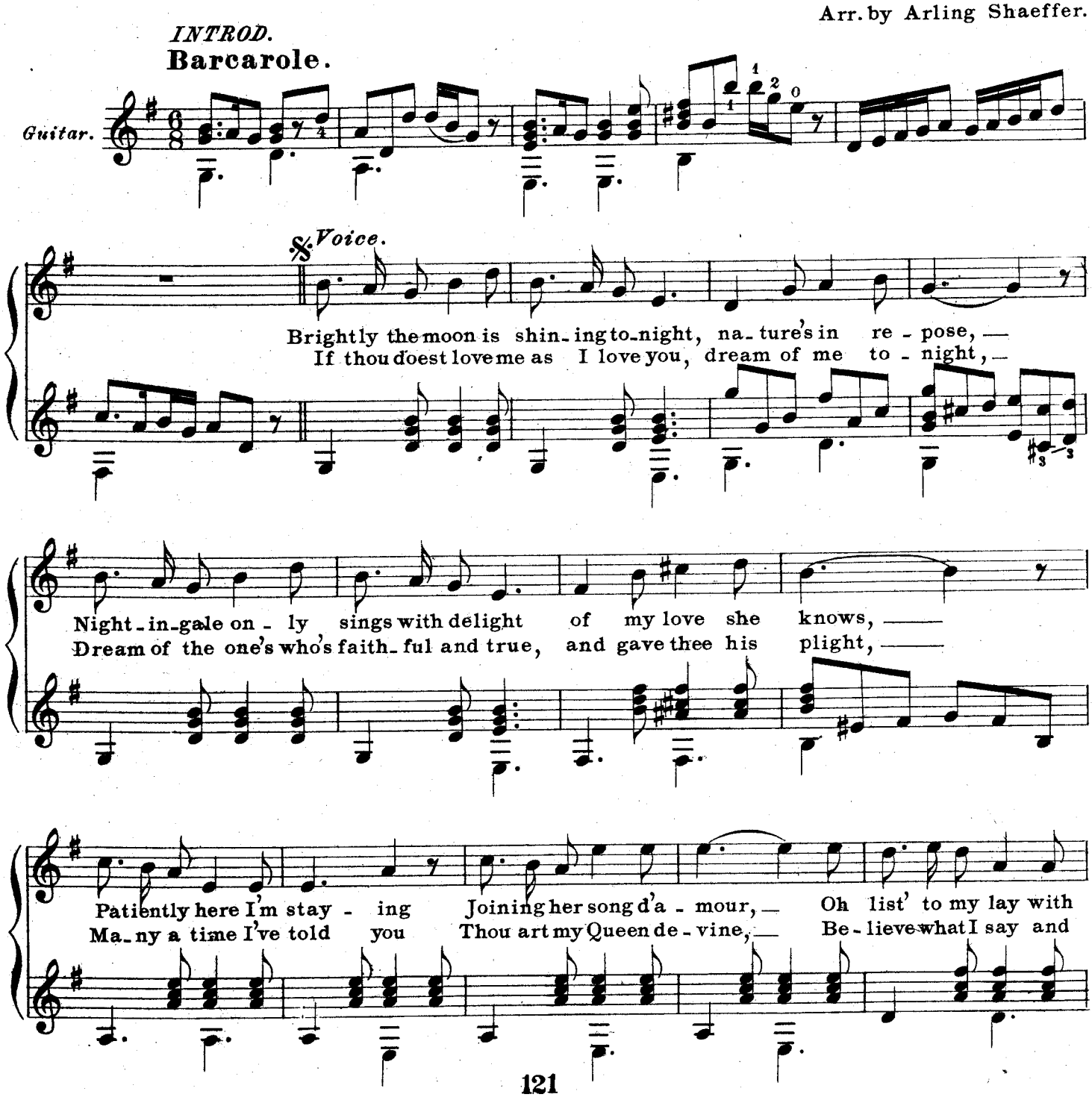
# Mandolin Serenade.

## (Voice Mandolin and Guitar.)

Arr. by Arling Shaeffer.



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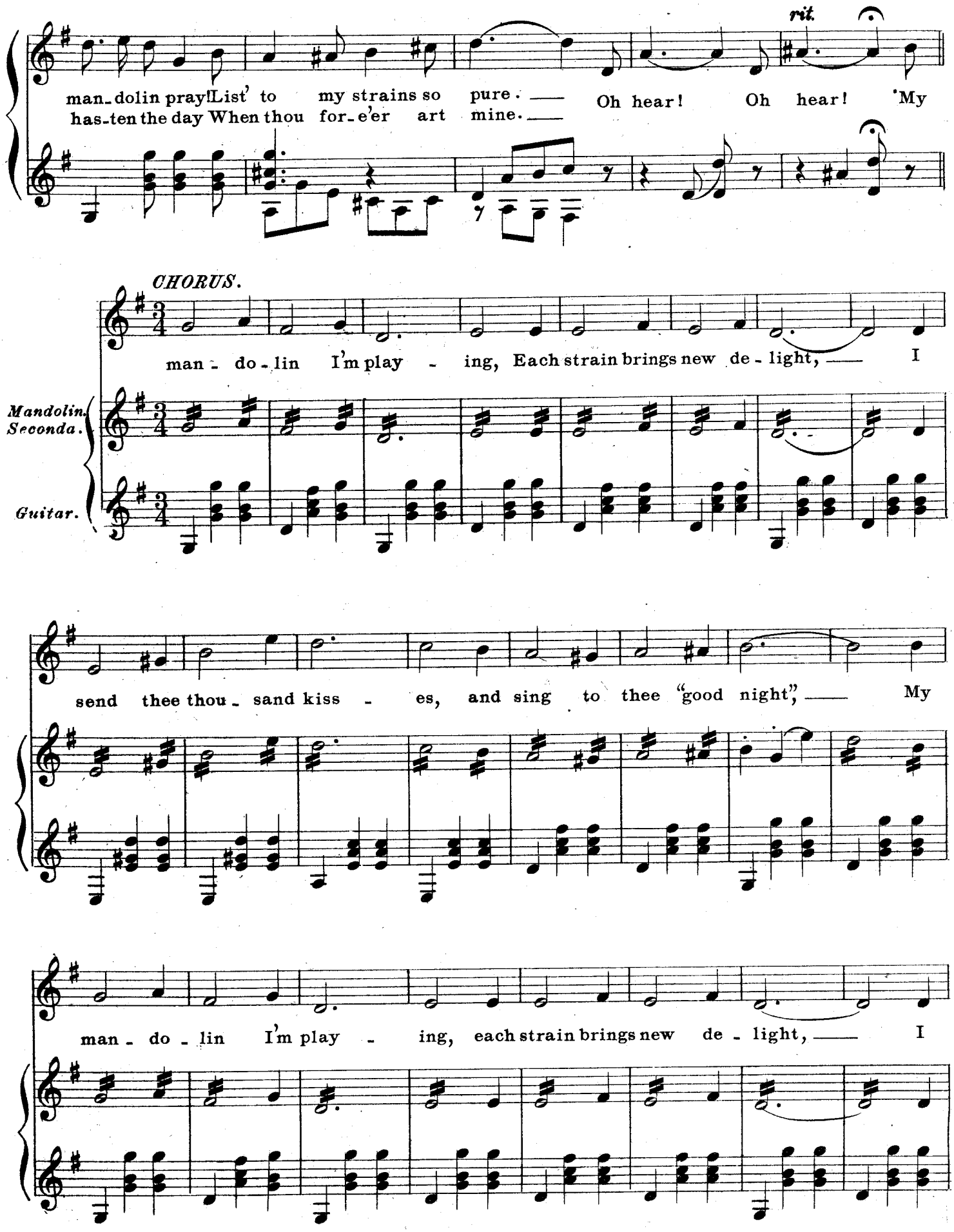


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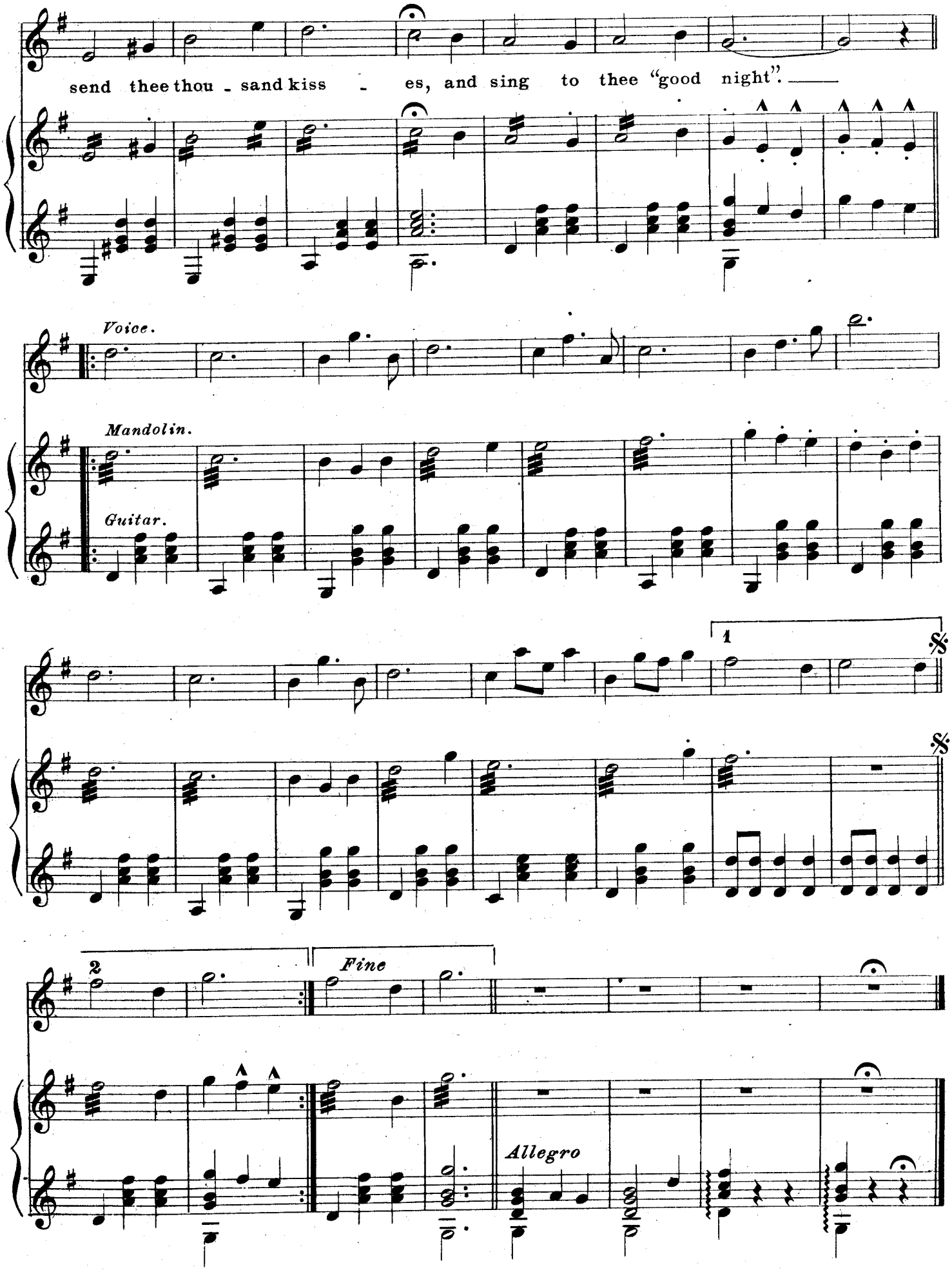




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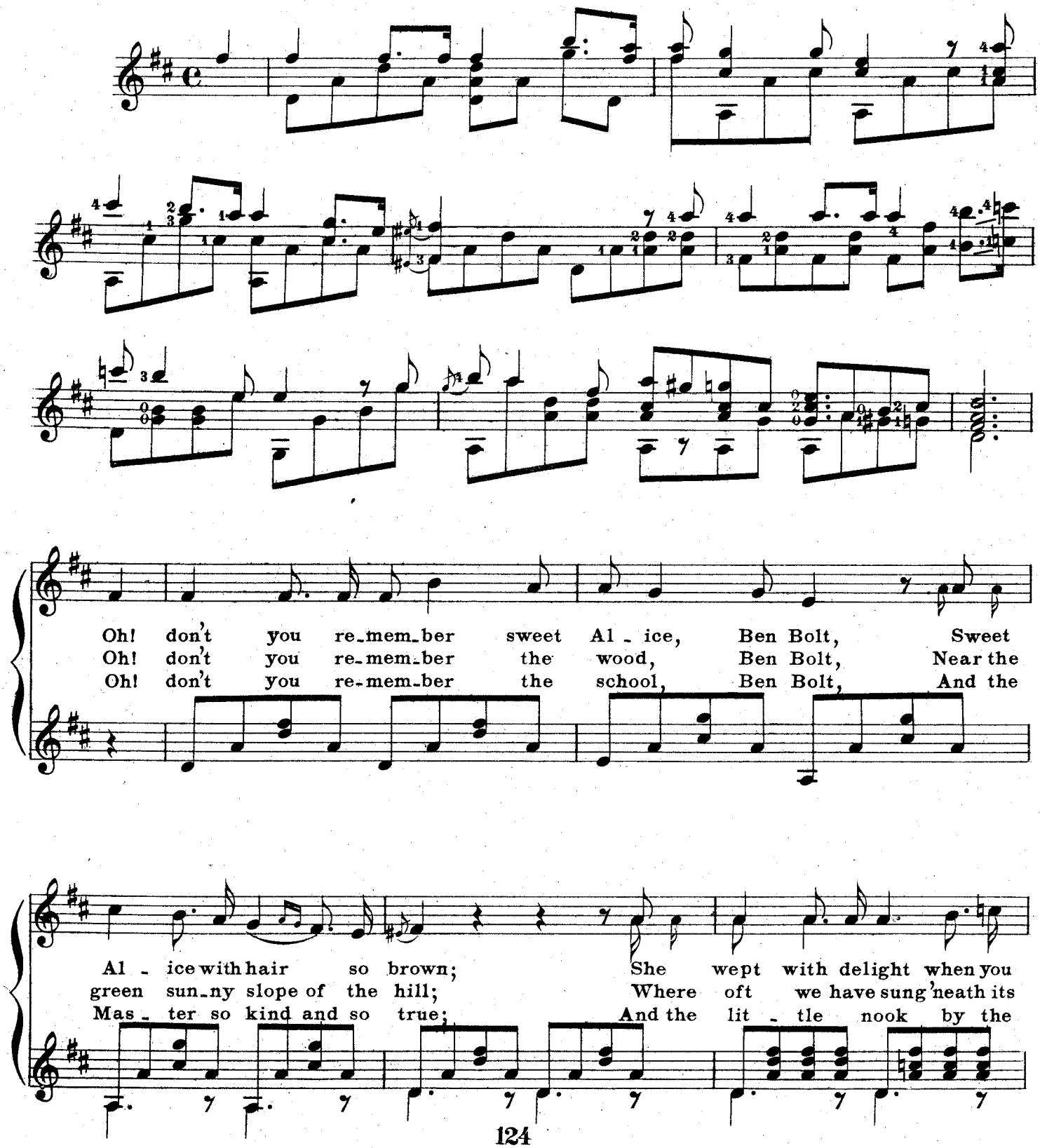
# Ben Bolt.

## or

## "Oh! Don't You Remember!"

*GUITAR.*

Melody by Nelson Kneass. Arr. for Guitar by Arling Shaeffer.






*Copyright 1896 by Arling Shaeffer.*

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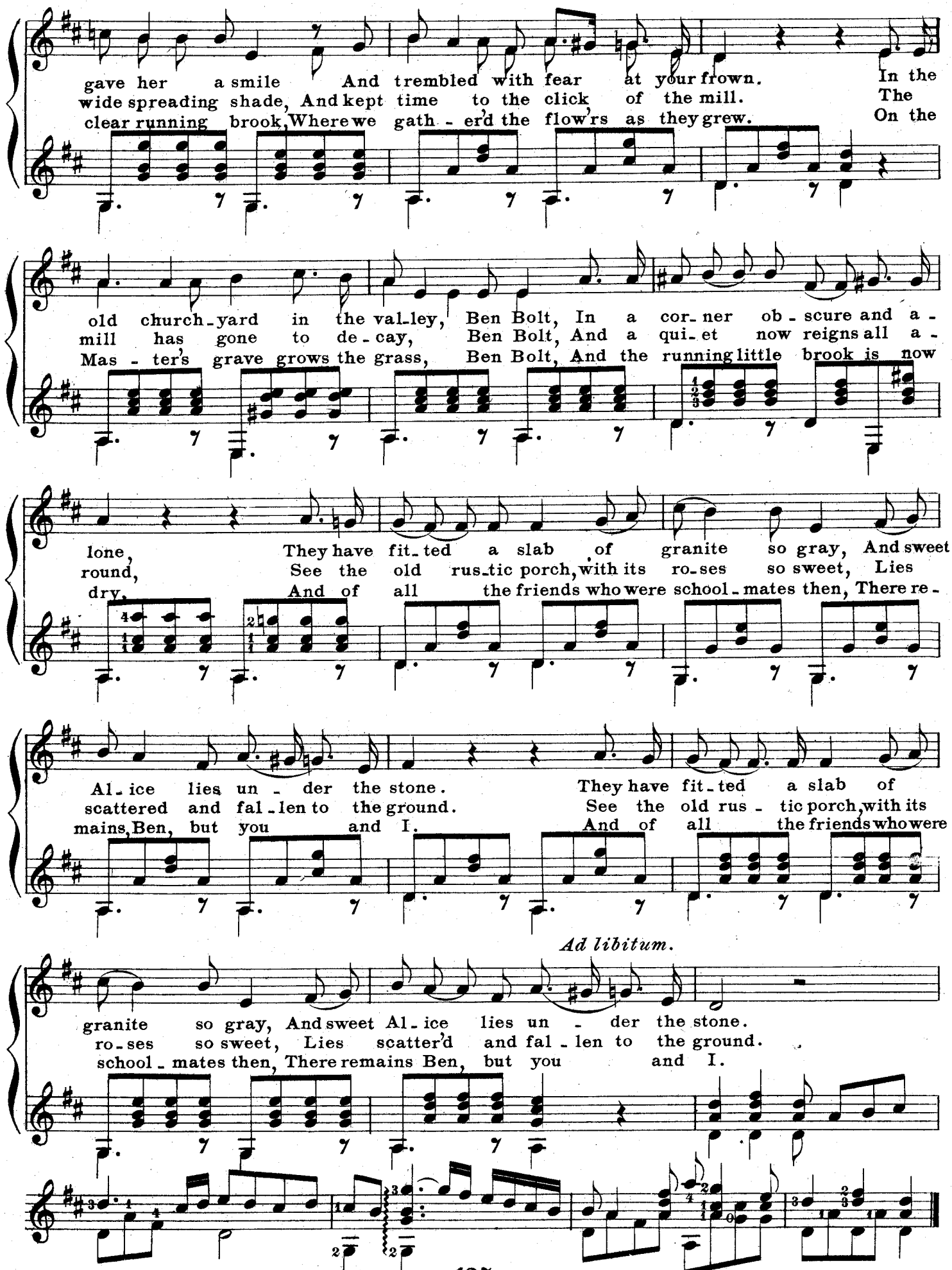




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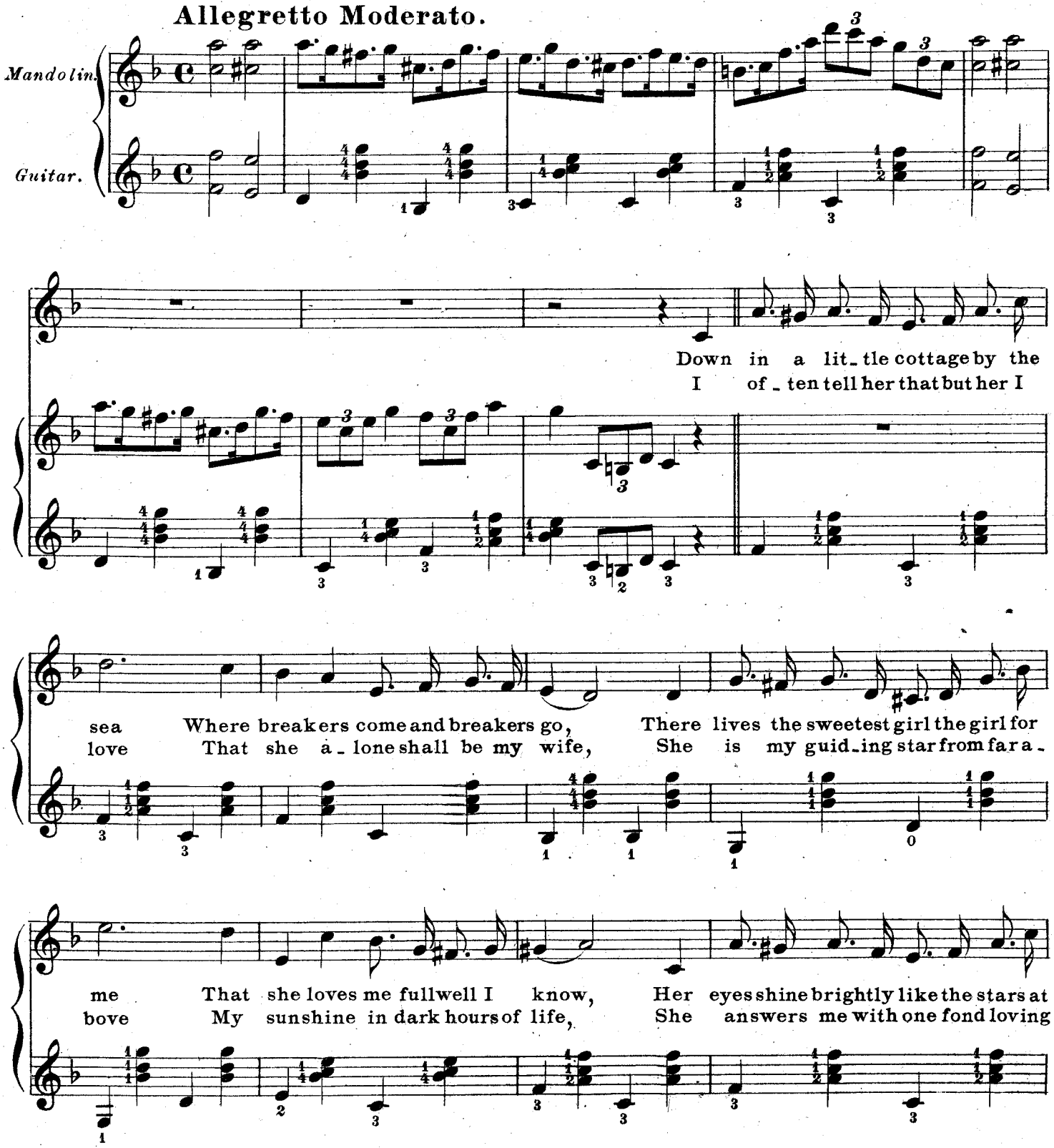
# "My Love in the Cottage by the Sea."

## Song and Dance.

Richard Stahl. Arr. by Arling Shaeffer.

**Allegretto Moderato.**

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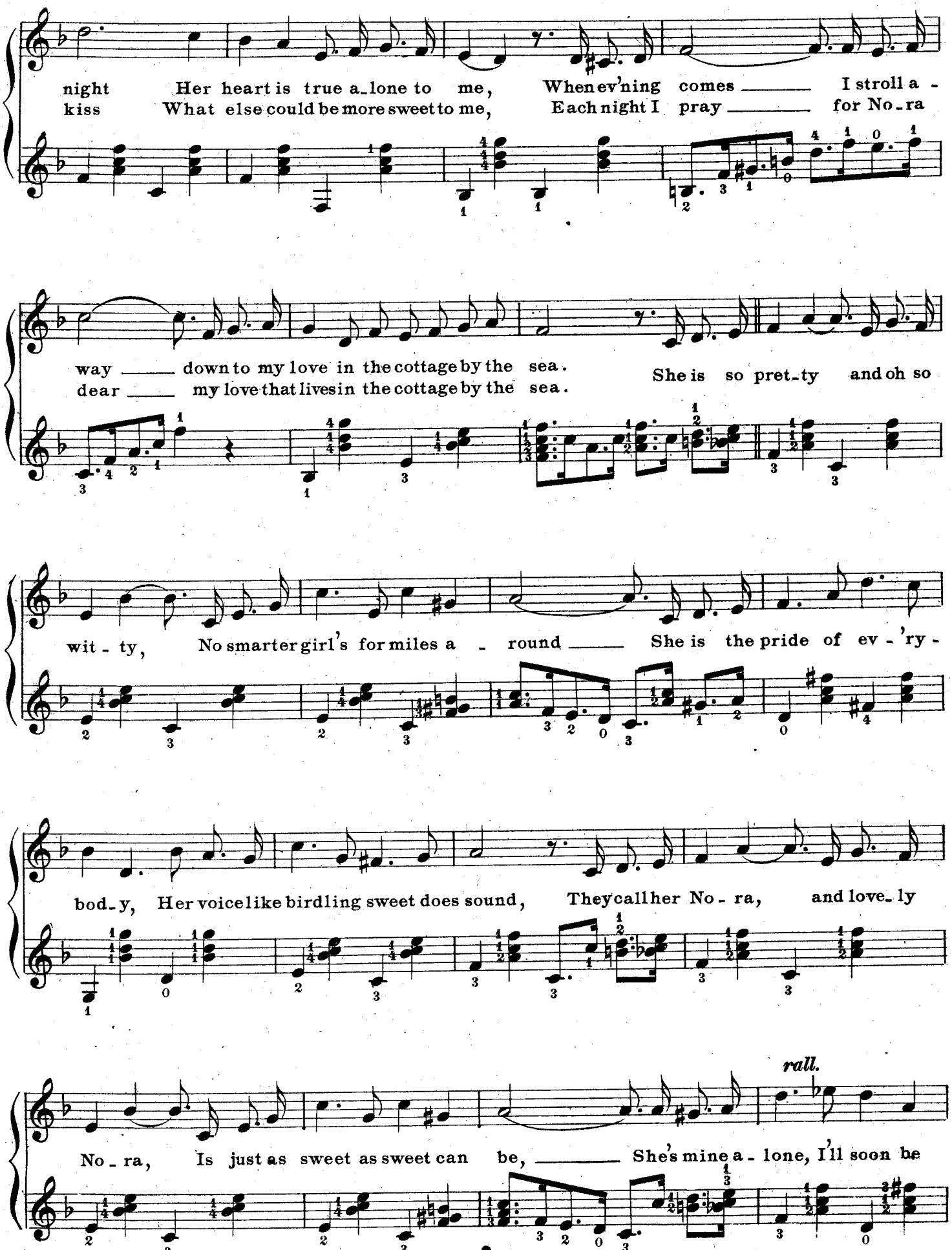


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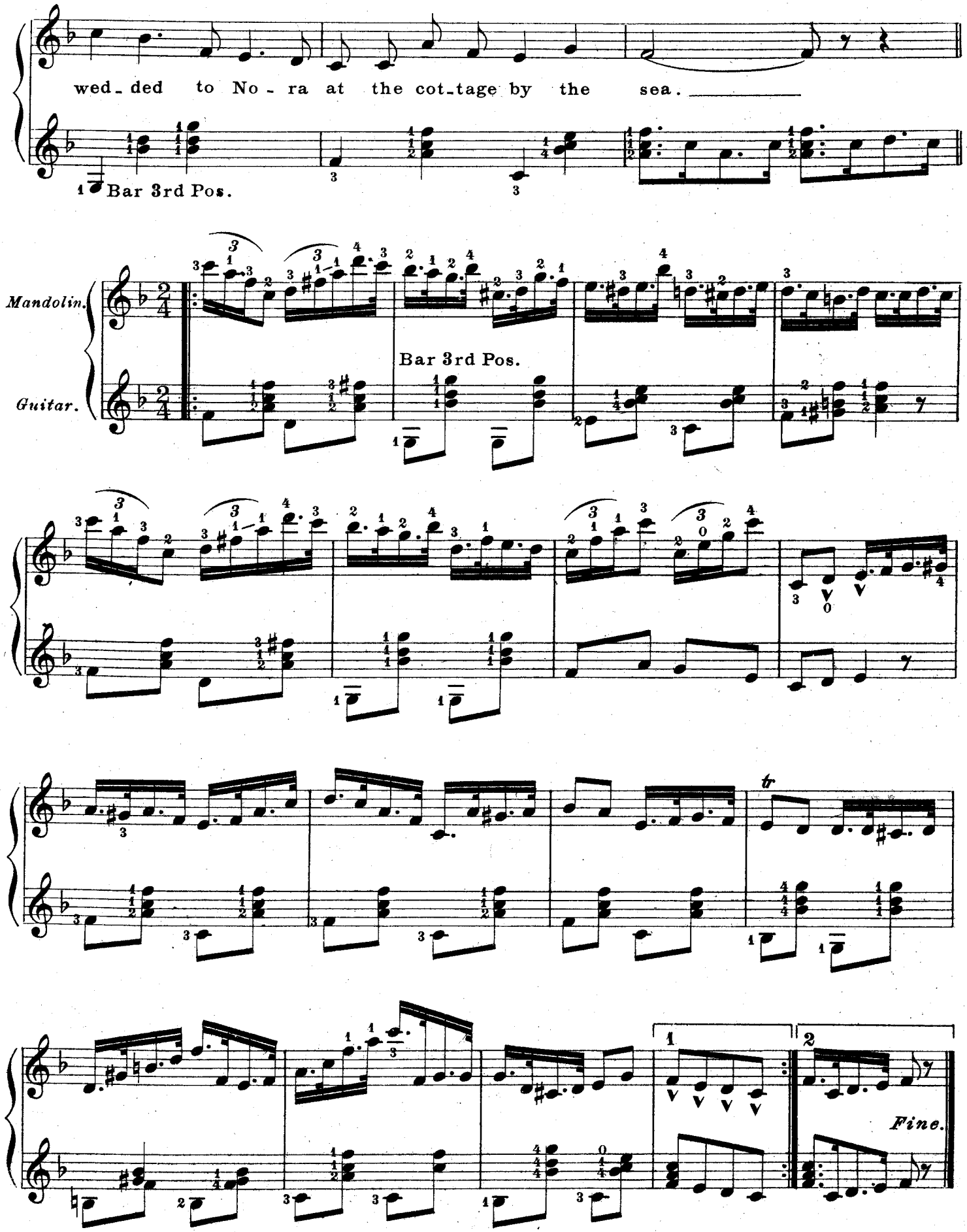




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